REVIEW OF THE WORLD'S MUSIC

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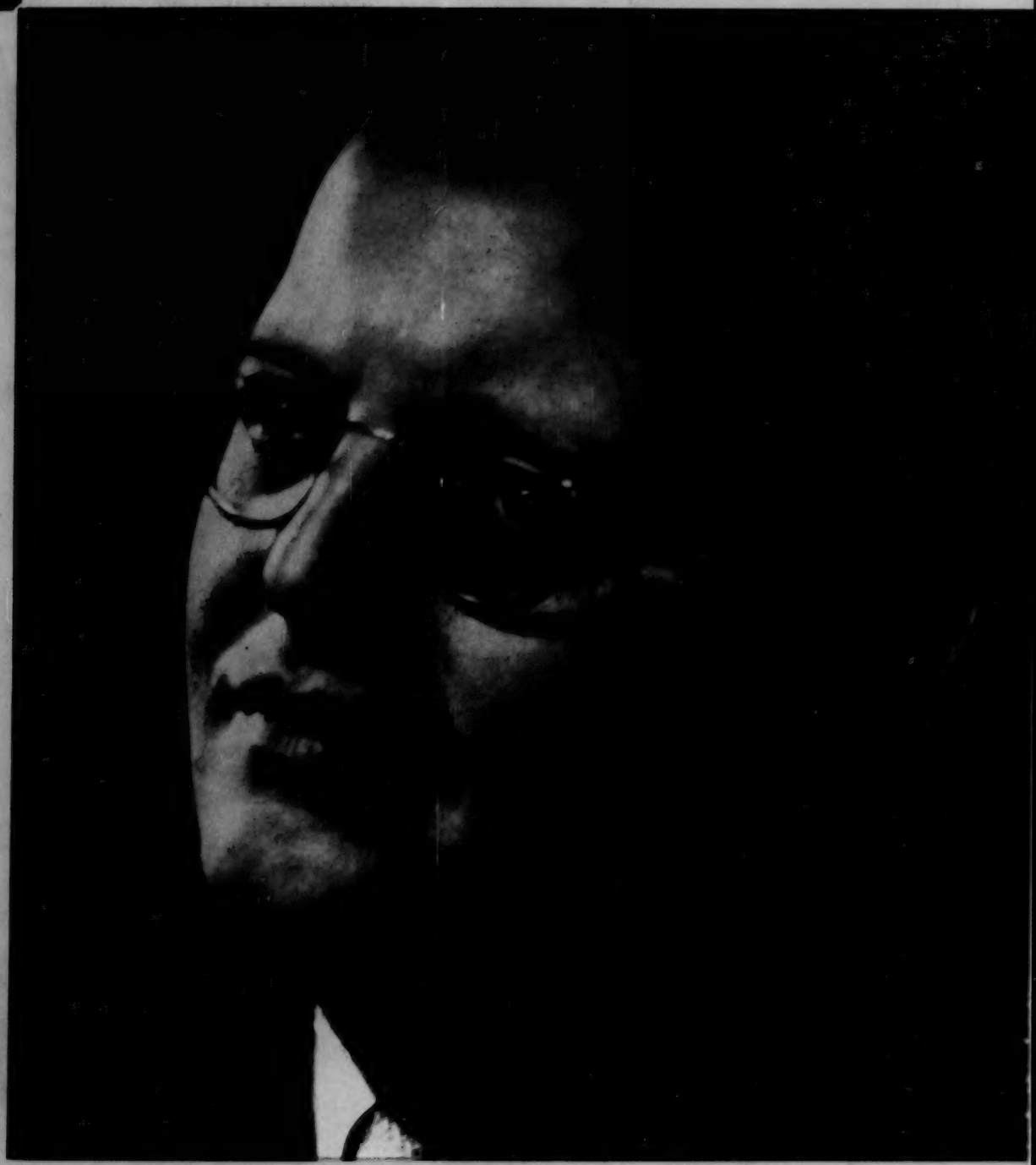

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Seventy-sixth Year
April, 1956

FROM THE EDITOR'S DESK...

Spring Survey

■ Each spring, *Musical Courier* devotes one issue to music education. This year, as an added service to our readers, especially to teachers and students, we offer a survey of summer activities in music schools, studios, and music camps. It is also timely, we think, to take another look at the general music education picture in America.

In our February editorial we suggested that music education in this country, particularly in the matter of training musically aware audiences, is falling far short of its full potentialities. We shall try to be more specific. Despite the fact that nearly all students in grade schools, as well as a very high percentage of those in high school, receive music training of some sort—and have for at least several decades—we are increasingly faced with reports that national concert attendance is declining at an alarming rate. TV and recordings, of course, have had their effect upon concert hall attendance. But is the explanation that simple? Are not the public and private school systems also responsible in part?

It is disturbing to observe how many school systems play up the "music contest" to such an extent that a genuine interest in music for pure enjoyment becomes secondary. Too many school bands, orchestras, and choruses spend over half their time preparing a few, often mediocre, contest pieces. In terms of what the school can do to instill an appreciation of music in its students, such efforts are largely misdirected. Even so-called music appreciation courses are sometimes more honestly described as music depreciation courses. One teacher of our acquaintance all but succeeded in alienating the entire class from music, so undisguised was her dread of the weekly half hour devoted to it. And we have learned, from conversations with college music school officers, how many students planning a career in music apply for admission with inadequate pre-college training. For the layman, the school music program in America is almost worthless.

What about the teaching of music in our colleges, professional conservatories, and private studios? Space, of course, does not permit a full appraisal, but a few observations are pertinent. Though professional music training in America during the past half century has progressed to a point where students in most fields of music receive as good, if not better, training than anywhere else, still there are shortcomings. Symphony conductors frequently complain, after auditioning college-trained students, that they lack standard repertoire training. College orchestras and opera workshops are too often possessed with the desire to present rarely heard and obscure compositions, to the neglect of better known (and often better) works. While there are certain obvious advantages to this approach, students who plan to make their livelihood in music must, *first of all*, have a thorough knowledge of the standard repertoire. The fact that they do not always get it in school is one reason why so many students go abroad to serve apprenticeships in small European opera houses. We should also be concerned about those professional school programs which cater to the mediocre and compel the really talented student to shift for himself.

While the total music education picture in this country is encouraging, closer inspection indicates that a reappraisal of basic attitudes, particularly on a pre-college level, is long overdue.

Gid H. Waldrop

ON THE COVER

JOSEPH KRIPS—
WORLD ITINERANT

An account of his activities in one season reads like a travelogue of the world's great music centers.

Cincinnati Enquirer

Conductor and Mrs. Krips

By LOUIS JOHN JOHNEN

IF Josef Krips, musical director and conductor of the Buffalo Philharmonic Orchestra and of the Cincinnati May Music Festival, ever tires of his conductorial duties, he will most likely enjoy the same preeminence as director of his own travel bureau, for this internationally famous musician is probably also the most widely traveled conductor in the profession. There is such an unsatisfied demand for his brilliant services that any account of his activities in one season reads like a travelogue of the world's great music centers.

The interval between the close of Dr. Krips' season in Buffalo in the spring of 1955 and the fall opening in Buffalo will suffice as an illustration. In these few short months, the ubiquitous Dr. Krips appeared in two concerts in Montreal; six in Mexico City; the International Bruckner Festival in Berne, Switzerland (where he gave the first performance anywhere of Bruckner's Eighth Symphony in the original version); the London Festival, as guest conductor of the London Symphony Orchestra, of which Dr. Krips was formerly the regular conductor; four concerts of the June Festival in Vienna and a recording of *Don Giovanni;* in London again for the June Festival; and, finally, a well-earned holiday in St. Moritz, Switzerland.

Twenty-six appearances in Australia, including ten in Sidney, eight in Melbourne, with the remainder divided among Brisbane, Adelaide, and Perth, preceded the current season in Buffalo, which included, in March, full stage performances of *Don Giovanni* in Buffalo and Rochester. Nevertheless, Dr. Krips found time during the winter for two concerts with the London Philharmonic Orchestra and the opening of the Mozart celebration with the London Symphony.

All of which seems but a prelude to Dr. Krips' second successive engagement as musical director of the 41st biennial Cincinnati May Music Festival, which will be held this year from May 7 to 12, inclusive.

Whatever the work under this indefatigable conductor's baton—whether it be opera, oratorio, or symphony, or whether the style be classical, romantic, or modern—he brings to each a rhythmic sweep, a precise clarity, and a grasp of musical detail that bespeak sensitivity, authority, and discriminating reverence. In the summer of 1954, this writer, reporting to the *Cincinnati Enquirer* on a performance of *The Magic Flute* during the Holland Festival at The Hague, wrote, "Dr. Krips has shown Cincinnati the seriousness and depth of emotion with which he approaches Beethoven, Strauss, and the modern school of composition. In his understanding of Mozart, one feels a deep, personal devotion. Forgetful of self, he glorifies immortal genius. He conducted it all fluidly and delicately, keeping his forces together with a firm hand that gave the divine music the tensile strength of finely drawn silk." This is an appraisal enthusiastically corroborated by the entire music world.

Starting his career as chorusmaster in 1921 with the Vienna Volksoper (People's Opera), Josef Krips, a disciple of the great Felix Wiengartner, soon graduated to the position of chief conductor in Dortmund. In Karlsruhe, Germany, from 1926 to 1933 he officiated as the youngest Generalmusik-Direktor for concerts and opera. From 1933 to 1938 he was conductor at the Vienna State Opera as well as of the Vienna Philharmonic and Vienna Symphony Orchestras. After the war, in 1945, he was a leading figure in restoring the music life of Vienna. Conducting at the Salzburg Festival, 1946-1950, Dr. Krips began the tours of guest appearances throughout the world that have made his name synonymous with musical excellence and integrity.

In 1950, this celebrated musician became conductor-in-chief of the London Symphony Orchestra. Coming to the United States in 1953, he led orchestras in Chicago and Buffalo; since 1954, he has been permanent guest conductor in Montreal, conductor-in-chief of the Buffalo Philharmonic Orchestra, and was named that same year musical director of the famous Cincinnati May Music Festival. The choice was inevitable after the spectacular triumphs of Josef Krips at the 40th Cincinnati Festival of 1954.

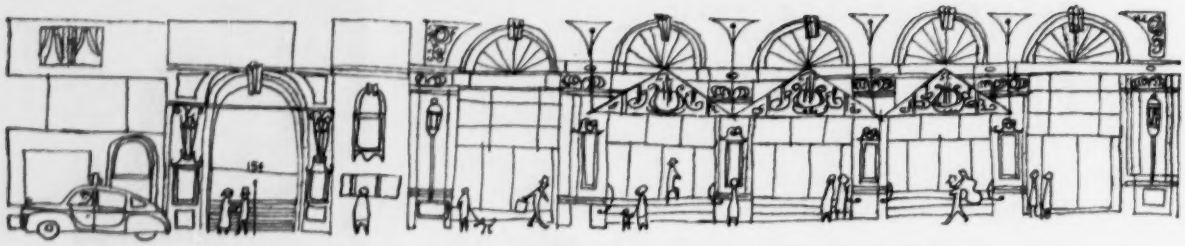
Four of this year's five Cincinnati Festival performances will be under the direction of Dr. Krips. The Festival Chorus of 300 voices, trained by Willis Beckett, will be the backbone of the May Festival, as it has been in the past. It will, however, be augmented during the week of music by all the choral organizations of the Cincinnati area. These, together with the 500-voice High School choirs and the Children's Chorus, also numbering upwards of 500 boys and girls, will bring the total of choral participants in the May Festival to 1500 singers.

Fourteen soloists, renowned in their respective fields, will lend vocal glamor to the United States premiere of Benjamin Britten's opera *Gloriana*, Franz Reizenstein's *Voices of the Night*, and such staples of the repertoire as the Bruckner Mass in F Minor, the Fauré Requiem, and scenes from Mozart's *Thamos, King of Egypt*, Moussorgsky's *Boris Godounov*, and Strauss's *Elektra*.

Thor Johnson, regular conductor of the Cincinnati Symphony Orchestra, will be on the podium for a program of American music which includes "The Ordering of Moses" by Nathaniel Dett and the world premiere of "Images of Youth" by Felix Labunski.

At the close of the 41st May Festival, which promises to be an unusually brilliant one in the distinguished 84-year history of this unique Cincinnati musical tradition, its equally distinguished musical director will depart for a cycle of Beethoven concerts in London and the June Festival in Vienna—and, like a migratory bird of good omen, Josef Krips will begin anew his musical peregrinations.

ALONG 57th STREET



■ Last month "Oscars" and "Emmies" were doled out to the deserving (?) few, Pulitzers will soon be announced . . . and a Carnegie Hall audience witnessed, on March 24th, the presentation of the **New York Critics Circle 1955 Award.** This year it went to composer **Bohuslav Martinu** (his second, by the way—his opera, "Comedy on the Bridge," won a few seasons ago) for his orchestral piece "Fantaisies Symphoniques." As Martinu was presented with his scroll by **Miles Kastendieck** (and in the presence of **Charles Munch** and the **Boston Symphony,** who premiered the work) it crossed my mind that I would have given my eye, teeth to attend the Critics Circle meeting at which the important decision was reached. As a faithful follower of the daily music review columns, I find it unthinkable that it would have been possible for these diametrically opposed minds to come forth with a unison "Yeah" on *any* subject.

Then there is the amusing story of the where-to-present-the-award hassle. Messrs. Munch and Martinu apparently thought a simple little green-room presentation would be nice, but Mrs. Martinu favored a stage presentation. If this report is true, one need "never underestimate the power of a woman." Needless to say, the ceremony took place *from the stage.*

Next season I think we should all pool our efforts and stage a whopping big award-giving reception for our concert personalities. My selections for '55 would have been: most beautiful, **Jarmila Novotna;** most promising male, **Glenn Gould;** greatest comeback performance, **Marguerita Silva** ("This Is Your Life"); most striking stage attire, **Jennie Tourel;** most handsomely tailored, **Guido Cantelli;** best supporting role, **Leon Barzin** (conductor for the N. Y. C. Ballet).

■ **Eugene List** and wife **Carroll Glenn** have promised us a new baby for April 1st announcement.

■ **Angel Records'** monthly promotion leaflet, "Artist's Life," hits a new high for intelligent and interesting reading. Many will welcome the accompanying pronunciation guide of foreign artists' names. The beautiful Angel Records packaging continues. Congratulations, **Mr. & Mrs. Dario Soria.**

■ At the **Central Opera Service** meeting (Hotel Roosevelt in mid-March) **Leigh Gerdine** of Washington University commented on the danger of presenting music via TV in the guise of an *educational* program—adding that "a panel a day keeps the viewers away." He should know, for Washington U. is considering televising the entire first two years of college.

■ **Arthur Benjamin** writes from England that the BBC intends to re-stage his pioneering TV opera, "Manaña," in the fall.

■ As **Vaughn Monroe** welcomed me to the **Woolworth Hour** rehearsal the other day, he said, "Welcome to the last outpost of live, musical radio." Not quite true, but unfortunately it seems likely that the day will soon dawn when radio will transmit only recordings. **Dolores Wilson** of the "Met" was also on hand and asked Vaughn about his serious voice training (he had it, you know). This sent Vaughn reminiscing back to the days of his entry into the "pop" field, which he considered merely a means to an end—namely, the financial wherewithal for further study for a concert career. Things rolled along too smoothly and too fast and "suddenly it was too late—but I wouldn't change any of it." He added that those hours and hours spent in acquiring a basic technique were of the greatest value in providing endurance and ease, two essentials for the barnstorming, nightmarish one-night stands required of the pop singer.

■ Does it pay to advertise? Partout noted with some amusement the Cincinnati Symphony Orchestra's program in which the following appeared side by side: "Vronsky and Babin play Steinway Pianos—Baldwin is the official piano of the Cincinnati Symphony." Which one did we run out and buy? Frankly, we immediately realized how contented we still are with our old, beat-up, but very serviceable Knabe!

■ **Mr. Harry Scherman** (Book-of-the-Month Club's guiding light) told me of his great elation at being able to work out arrangements with the "Met" for the new **Opera-of-the-Month Club.** So as not to exhaust the Met's repertoire, Mr. Scherman hopes that it will be possible, occasionally, to interject other worthy works not heard at the Met. If true, opera lovers will be in for many unusual treats and perhaps even some contemporary music—which, let's face it, is rare in the Met's repertoire. In fact, there isn't one modern work featured in the current season! What stimulation for our present-day composers!! (By the way, how many U. S. composers have received Khrennikov cables requesting attendance at the Second Convention of Soviet Composers to be held in Moscow, May 7-17?

■ What is a successful ballet? **Jerry Robbins'** new spoof of the concert-goer, entitled "The Concert," received highest praise as a comic delight. We chuckled and guffawed along with the first-nighters, but when it was over, that was that; in other words, this isn't a ballet we want to see often (or even *again*). Too little ballet, too much one-time comedy.

■ The people who work along 57th Street certainly qualify as the most ambitious and energetic in the world. I recently spoke to a switchboard receptionist who spends each additional waking hour learning how to sing; a CBS record librarian who, in addition, studies with Paul Creston and writes music for TV dramatic shows; a chap who works in serious music all day and writes for the Broadway stage at night. These Jekyll-Hyde existences seem to be the rule, not the exception. Even *Musical Courier's* Editor is a fine composer . . . and look at me, trying to meet a deadline with an article signed. . . . PARTOUT

THE ESTRANGEMENT OF THE AMERICAN COMPOSER AND THE MUSIC EDUCATOR

By ROBERT MARVEL

McLaren & McLaren

MID-CENTURY appraisals of our political, economic, and cultural life have been in fashion for several years now. This is, of course, fitting and has proved productive in many cases. When one surveys the several aspects of American culture, the contrasts between today and the situation at the beginning of the twentieth century are consistently conspicuous and, in some cases, startling. So far as the specific realms of Music Education and American Music are concerned, each has experienced a growth of prodigious proportions both quantitatively and qualitatively. And yet, it is curious and rather disturbing to note that each has done so with far too little concern or respect for the other.

The suggestion to the public school music teacher that it is his responsibility to bring his students into first-hand contact with the works of our serious composers often initiates a chain reaction which is a compound of explanations (of his position) and admonitions (directed toward the composers). To speak to the composer about the importance of the music educator is to invite a reaction of either indifference or disdain. Many exceptions to these behavior patterns exist, but they are, nonetheless, exceptions.

Many thoughtful music educators are beginning to suspect that the dynamic growth of our total musical culture during the past half-century has lulled us into a plush complacency which conceals some rather serious defects. These educators realize that the musical tastes of the nation are often vulgar and that they must accept their share of the blame. Our passive approach to the arts and the almost total eclipse of the adult musical amateur, the really serious shortage of competent string players, the virtual obeisance which many pay to the exhortations of the disc-jockey, the inert taste of the concert audience, and the increasing acceptance of music as a merely casual concomitant of other activities—these are all aspects of the musical scene which indicate that all is not quite well, notwithstanding increases in actual size and scope on virtually all musical fronts.

Serving as a forum for professional opinion and providing leadership in upgrading the school music program is the Music Educators National Conference, composed of some 27,000 persons who are active in music education at all levels. The Conference publishes material concerned with all aspects of music education, including an excellent magazine, *The Music Educators Journal*. The pages of this magazine are filled with articles which excite controversy, many of them critical of the quality of music literature which is used in the schools. Much of the work of the Conference is carried on by ten national commissions, including the very important one on Standards of Music Literature and Performance.

Though this concern with good music literature on the part of the leaders in music education is genuine and salutary, it does not seem to be so pronounced when the field is narrowed to contemporary music. True, there is a national M.E.N.C. Committee on Contemporary Music for American Schools which prepares lists of contemporary music—mostly by American composers—suitable for performance by school music groups. But there has been no revision of these lists for several years now. Nor do they cover music for solo or small ensembles; and, in spite of good intentions, nothing has been produced in the way of a list of contemporary music suitable for various uses at the all-important level of the elementary school. It is doubtful that many music educators are conscious of such lists, and certainly no one has alerted them, except incidentally, to the availability of such information from the American Music Center or to the lists of American Music for various media which have appeared in publications of the Music Teachers National Association, the National Music Council, the American Composers Alliance, and the National Federation of Music Clubs. One bright spot is the service that the American String Teachers Association has done in supplying information covering contemporary string music, coupled with the fact that membership in this organization is extending, in many cases, to the public school string teacher.

All of these lists are important, but they are not enough to insure the increased use of contemporary music in the schools. It is necessary to educate the school music teacher to competence in handling twentieth-century musical idioms and to an attitude of responsibility to his own culture. The institutions concerned with training these teachers can do much to alleviate this situation. Fortunately, most schools of music, including those whose curriculum is largely concerned with Music Education, are providing an environment where contemporary music—and, more particularly, that by our own composers—is studied and performed.

But such an atmosphere often seems to be superimposed rather than integral and natural to the curriculum. Many theory and music literature classes are notoriously conservative in treating contemporary music. It is also

The author is on the faculty of the State University of New York Teachers College in Fredonia, where he is Chairman of Music Theory and Literature. A composer in his own right, he is also active in the Music Library Assn., the Music Teachers National Assn., the N. Y. State School Music Assn., and the Music Educators National Conference.

evident that the Music Education student often looks upon the repertoire he deals with in college as something quite apart from that which he will later use professionally. Certainly, it is often more difficult than what he might teach in a public school situation—but that *should* be the only real difference. This dichotomy between the two is sometimes fostered by methods courses which do not place enough emphasis on the use of high-quality literature. In other words, the music schools are often progressive in atmosphere but fall down in providing a proper carry-over to the graduate's professional life. It is here that a more comprehensive and persistent program emphasizing the use of contemporary music could be instituted with good effect by the Music Educators National Conference.

There is also the problem of educating the public which the school music teacher serves. But this is, after all, *his* problem. It is *his* job. In contrast to the concert artist or symphony musician, the music educator is dealing with a relatively unsophisticated public of both students and adults which represents a cross-section of the tastes of the total community. Though his problems are many, so are his opportunities. It is a pretty depressing experience to hear a school band or orchestra play a concert of pseudo-jazz and third-rate overtures of the *pot-pourri* brand or to hear a school chorus sing equally ill-begotten pretentions. But it is more depressing to hear the teacher explain that he believes in "giving the public what it wants." In short, such a teacher has "gone commercial." If he doesn't find a way of gradually elevating the taste of the public he serves, he is simply not an educator. There are, of course, many school situations where the standards of both music literature and performance are high, but even here one detects a reluctance on the part of many high school directors to perform works which represent stylistic departures from the long-established experience of their audiences or their students.

But if there is a need for educating both the school music teacher and the public, there is an equal need for educating the serious composer, if contemporary American music is to have any real place in the school music program. Most composers are quite rightly concerned about society's responsibility to them, but they often seem blandly unaware of their responsibility to society. In fact, some of them are just a bit self-righteous and smug about the whole business. This attitude alienates the music educator and is one of the principal reasons for the estrangement between him and the composer.

Many composers, however, have written works which school musicians are performing. To mention but a few, the names of Barber, Copland, Cowell, Creston, Dello Joio, Hanson, Harris, McKay, Persichetti, Phillips, and Schuman come to mind. George Frederick McKay and Vincent Persichetti, in particular, have shown an understanding of the requirements of a variety of school music ensembles as well as soloists and have produced much music of real merit suitable for these performers. Reference to music as being "suitable" for school musicians does not imply that a composer should be expected to alter his style or compromise his artistic conscience in order to produce music for such performers. But there are, after all, certain real problems relative to difficulty and, in the case of large ensembles, to scoring, which the composer may not face when writing for professionals. Actually, such a situation demands of a composer his best craftsmanship in producing music of a high order with certain very real restrictions imposed.

The Goldman Band, the Eastman Wind Ensemble, and the University of Michigan Band have all encouraged the American composer to write for the band, and the literature for that medium is constantly improving. The National Association of Schools of Music, realizing the need for good contemporary solo works for wind instruments, instituted a program of commissions to American composers a few years ago which is still in operation. Among other groups which have either commissioned works or brought about the publication of compositions which have been performed by school musicians are the National Association of Wind and Percussion Instrument Instructors and Sigma Alpha Iota.

But most of the works which have been written under these auspices are at a level of difficulty which rules out many school musicians. There is a real need for music at the easier performance levels for all media. Very little contemporary music of real worth exists for beginning bands. The same applies to the school orchestra, only more so. The situation with respect to choirs is a little better, but even here the literature supplied by serious composers is confined in the main to tasteful arrangements of folk songs. One should not disparage the place of the folk song in all aspects of our school music program when it is well treated, but there is still a need for our composers to be represented by other works as well. There is a continuing shortage of good, easy or only moderately difficult contemporary literature for virtually all solo instruments and small ensembles.

It is in the field of elementary and junior high school music that the American composer can find his greatest opportunity to contribute in a far-reaching manner to the development of a culture which will be conscious of the art products of its own time. Certainly, the concert hall is important in our musical life, but the adult audience possesses prejudices which one does not find in the child. Wordsworth's line "The Child is father of the Man" is peculiarly pertinent in the field of the arts. Most of the music performed by elementary and junior high school pupils is drawn from the folk song repertoire. Many school situations provide an opportunity for the pupil to listen to recordings of contemporary works. A laudable effort, to be sure—but not enough. The Music Educators National Conference should encourage composers to provide music children can experience as active participants—children's operettas, for example.

Must we accept the cultural lag as an inescapable norm. The Music Educators National Conference, meeting in Biennial Convention at St. Louis, April 13-18, will inaugurate its Golden Anniversary Observance. Two of our most outstanding composer-educators, Dr. Howard Hanson and Dr. William Schuman, will be featured speakers. Let us hope this meeting is a harbinger of the future. If the music educator and the composer can discover ways of working together that are mutually helpful, their concerted efforts will in time realize a musical culture that is both sensitive to our heritage and attuned to the music of our time.

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SUMMER COURSES for TEACHERS and STUDENTS

. . . a listing of Master Classes, Workshops, Clinics, Refreshers, Seminars, etc., June—August, sponsored by Teacher Groups and Colleges, compiled by GRACE WHITE . . .

ALABAMA

Montevallo: ALABAMA STATE COLLEGE FOR WOMEN. June 11-Aug. 27. Two Terms Reg. Fac.

University: U. OF ALABAMA AT TUSCALOOSA. June 4-Aug. 17. Reg. Fac. P. Vo. Vn. Orch. T. Mus. Ed.

ARKANSAS

Fayetteville: U. OF ARKANSAS. June 4-Aug. 24. Reg. Fac. Applied Mus., Academic for Pub. Sch.

Eureka Springs: CLARENCE BURG (SPONSORED BY OKLA. CITY U.). July 22-28. P. T. Workshop.

CALIFORNIA

Alhambra: ERMA GROSSMUELLER. June, July, Aug. Improvisation.

Berkeley: U. OF CALIFORNIA. June 18-Sept. 8. Reg. Fac. Guests: Alfred Frankenstein, Richard T. Gore, Arnold Elston, Warren C. Martin. T., Mus. Lit., Cham., Comp.

Burlingame: CONSERVATORY OF MUSIC. June. Robert Vetlesen.

Chico: CHICO STATE COLLEGE. June 11-July 27. Reg. Fac. and Robt. Laxson, Charlotte Stevenson. Methods, Mus. Ed., Mus. Lit.

Glendale: HENNIGER SCHOOL OF MUSIC. Aug. 6-31. Methods, P., T.

Los Angeles: U. OF SOUTHERN CALIFORNIA, SCHOOL OF MUSIC. June 25-Sept. 1. Reg. Fac. and Wallace Berry, Harold Decker, Samuel Fain, Fay Frisch, Truman Hutton, Wm. Kroll, Allen Lannom, Carl Parrish, Joseph Saetveit. P., T., Vo., Vn., Orch., Church, Mus. Ed., Mus. Lit. LOS ANGELES CONSERVATORY OF MUSIC AND ARTS. WILSHIRE FINE ARTS STUDIO: LeRoy Carlson, P. EFFA ELLIS PERFIELD: July, Aug., Sept. P., T. REUBEN MARTIN: June 25-29, P. LEO PODOLSKY: July 16-28. P.

Monterey Peninsula: AMERICAN SYMPHONY LEAGUE. July 8-15. Management Course. Write: Mrs. Helen Thompson, Box 164, Charleston, W. Va.

Redlands: U. OF REDLANDS. June 25-Aug. 31.

Santa Barbara: MUSIC ACADEMY OF THE WEST. July and Aug. Lotte Lehmann, Darius Milhaud, Gregor Piatigorsky, Jascha Veiss, Maurice Abravanel. P., Vo., Orch., Comp., T., Cham.

San Diego: SAN DIEGO STATE COLLEGE. Reg. Fac. and Robt. Shaw, Julius Herford. Choral Workshop and reg. courses.

San Francisco: ACADEMY OF MUSIC. June, Robt. Vetlesen. July 10-12, Persis Cox. P., Mus. Lit. STATE COLLEGE, DIV. OF CREATIVE ARTS. June 25-Aug. 24. Reg. Fac. and Guests. SAN FRANCISCO CONSERVATORY OF MUSI: July 2-27. Reg. Fac. and Albert Elkus. P., Comp., Mus. Lit.

COLORADO

Aspen: ASPEN MUSIC FESTIVAL AND MUSIC SCHOOL. June 25-Aug. 25. Eunice Alberts, Leslie Chabay, Phyllis Curtin, Mack Harrell, Lotte Leonard (Vo.); John Newfield, Jan Behr, Madeleine Milhaud (Opera); Victor Babin Joanna Graudan, Edith Oppens, Rosina Lhevinne, Vitya Vronsky (P.); Marjorie Fulton, Szymon Goldberg, Roman Totenberg (Vn.); William Primrose (Viola); Nikolai Graudan (Cello); Stuart Sankey (Double Bass); New Music Quartet; Albert Tipton, Lois Wann, Reginald Kell, Harold Goltzer, Joseph Eger, Wesley Lindskoog (Orch.); Charles Jones, Darius Milhaud (Comp.); Aaron Bodenhorn, Charles Jonas, Stuart Sankey, T. Izler Solomon (Conducting); Eveline Colorni, Madeleine Milhaud (Diction).

Boulder: U. OF COLORADO. July 23-Aug. 24. William S. Newman, P.

Colorado Springs: COLORADO COLLEGE. June 18-Aug. 10. Joseph Knitzer, Vn., Georges Miquelle, cello; Ferenc Molnar, viola; Max Lanner, P. Orch.

Denver: U. OF DENVER (LAMONT SCHOOL OF MUSIC). June 18-Aug. 17, all courses. June 24-30, Paul Christiansen Choral School; June 24-July 28, at Central City, Opera workshop with Douglas Moore, Elemer Nagy, Emerson Buckley and Donald Oenslager. July 2-Aug. 2, Florence Lamont Hinman, Vo. July 2-13, Mus. Ed.

CONNECTICUT

Norfolk: YALE UNIVERSITY, NORFOLK MUSIC SCHOOL. June 28-Aug. 1. Bruce Simonds, P. (Director).

DELAWARE

Newark: U. OF DELAWARE. Summer Session. Pub. Sch. only.

DISTRICT OF COLUMBIA

Washington: JAMES REISTRUP, P. June 11-July 21. CATHOLIC U. OF AMERICA, June 15-26. P., Mus. Ed. Boy Choir, Orch. Guests: Sally Monsour, Geo. Bornoff, Rev. Jos. Foley, Ernest Harris, Sr., Mary Lourdes, Rev. Cletus Madsen, John H. Paul, Richard H. Werder.

FLORIDA

Gainesville: U. OF FLORIDA. From June 15. Reg. Fac. Pub. Sch.

Tallahassee: FLORIDA STATE U. July 23-28. Reg. Fac. "Third Annual Southeastern Music Workshop."

GEORGIA

Collegeville: LEO PODOLSKY, P. June 7-9.

HAWAII

Honolulu: U. OF HAWAII. June 27-Aug. 7. Reg. Fac. and Courses on Mus. Ed. by Lilla Belle Pitts, Shunzo Sakamaki, Dean. BOYS' MUSIC CAMP. July 5-Aug. 5. Robert Vetlesen, P.

IDAHO

Moscow: U. OF IDAHO. June 25-July 6, Mus. Ed. July 9-20, School Band Technics. July 23-Aug. 3, Church Music Technics.

ILLINOIS

Bloomington: ILLINOIS WESLEYAN U. (at Lake Bloomington). June 11-23, Mus. Ed. June 11-24, Music Camp. July 12-Sept. 3, European Music Tour.

Carbondale: SOUTHERN ILLINOIS U. June 18-Aug. 10. Reg. Fac. P., Vo., Vn., Orch., Opera Workshop.

Chicago: AMERICAN CONSERVATORY OF MUSIC. June 18-July 28. Reg. Fac. Vo., Vn., Organ, Orch., Ensemble, T., Comp., Mus. Lit., Methods, Church Mus. Rudolph Reuter, P. CHICAGO MUSICAL COLLEGE OF ROOSEVELT U., July 18-27. Reg. Fac. June 25-July 27, Martial Singher, Vo. July 2-July 20, Hilda Schuster, P. DE PAUL U. Two weeks in July. Church Music. Reg. Fac. CECILE DE HORVATH, June and August. P. SHERWOOD MUSIC SCHOOL. July 30-Aug. 18. Leo Podolsky, P. Maria Hussa-Greve, Vo.

Evanston: NORTHWESTERN U. SCHOOL OF MUSIC. June 24-July 28. P., Vn., Vo., Orch., T., Mus. Lit. LEO PODOLSKY. July 30-Aug. 3. P.

INDIANA

Bloomington: INDIANA U. June 14-Aug. 10. Reg. Fac. Appl. Mus., Inst. & Choral Orch., Operettas, Conferences on Music in American Schools, Ensembles, Comp., Mus. Ed., Mus. Lt., T. June 18-July 27.

Indianapolis: JORDAN CONSERVATORY OF BUTLER U. June 12-Aug. 3. Mus. Lit., Choral, Mus. Ed., Band, Pub. Sch., Vo.

South Bend: U. OF NOTRE DAME. June 20-Aug. 1. Reg. Fac. T., Comp., Mus. Ed., Liturgical & Appl. Mus. Aug. 2-10, NCBA Band Camp.

IOWA

Iowa City: STATE U. OF IOWA, DEPT. OF MUSIC. June 12-Aug. 8. Reg. Fac.

Sioux City: MORNINGSIDE COLLEGE. June 11-15. Elem. Mus. June 25-29, Church Music. June 11-Aug. 3, Brass Music. Mary LeBow, Donald Ketterling, James Hustis.

KANSAS

Emporia: KANSAS STATE TEACHERS COLLEGE. June, Pub. Sch., Orch. Reg. Fac.

Lawrence: MIDWESTERN MUSIC AND ART CAMP, U. OF KANSAS. June 18-29. Angelica Morales von Sauer. P. Reg. Fac. and Guests. Band, Orch., Chorus, Opera.

LOUISIANA

Baton Rouge: LOUISIANA STATE U. June 7-Aug. 11. Reg. Fac.

Monroe: NORTHEAST LOUISIANA STATE COLLEGE. June, July, Aug. (9 Weeks). Three day workshops in Mus. Ed., Vo., Inst. Mus.

New Orleans: HOLY ANGELES ACADEMY. June 6-8. Hans Barth, P.

MAINE

Camden: CARLOS SALZEDO, Harp. June 11-Sept. 29.

Hancock: PIERRE MONTEUX. July & Aug. Conducting.

North Bridgton: BERKLEY SUMMER MUS. SCHOOL (at Bridgton Academy). July 9-Aug. 18. String Players, P. Cham.

Orono: U. OF MAINE. July 9-Aug. 17. T., P., Orch. Reg. Fac.

Southwest Harbor, Mt. Desert: RICHARD McCLANAHAN. June 13-Aug. 31. P.

MARYLAND

Baltimore: PEABODY CONSERVATORY. June 25-Aug. 4. Reg. Fac. P., Mus. Ed., T. Woodwind. Mus. Lit., Pub. Sch. HELENA ZURSTADT: June. Lectures on Orch. Colleges & Clubs.

College Park: U. OF MARYLAND. June 25-Aug. 3. Reg. Fac. Mus. Ed., Vo., Orch., Mus. Lt.

MASSACHUSETTS

Andover: ORGAN INSTITUTE. July 30-Aug. 18. Homer G. Mowe. Vo.

Boston: BOSTON CONSERVATORY OF MUSIC. June 25. Fac. of 50. Applied Mus., Mus. Ed. BOSTON U. SCHOOL OF FINE AND APPLIED ARTS. July 9-Aug. 18. Jules Wolffers, Chair. Reg. Fac. & Guests. P. & other subjects.

Cape Cod: AMERICAN MATTHAY ASSOCIATION. Aug. P. Stanley Sprenger, Pres.

ABBREVIATIONS: P (piano), **Vo** (voice), **Vn** (violin), **Orch** (orchestral instruments), **Cham** (chamber ensemble), **T** (theoretical subjects), **Comp** (composition), **Mus Lit** (musical literature), **Mus Ed** (music education), **Pub Sch** (public school), **Reg Fac** (regular faculty), **U** (university).

Salisbury: GRACE LESLIE SUMMER SCHOOL OF SINGING. July 9-Aug. 4.
Duxbury: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA. July-Aug. Blair McCloskey, Dir.

MICHIGAN

Ann Arbor: U. OF MICHIGAN. June 21-Aug. 18. Reg. Fac. P., Vo., Organ, Harp, Orch., Conducting, Mus. Lit., Ensemble, Mus. Ed., Opera, T.
East Lansing: MICHIGAN STATE U. July 22-28. Reg. Fac. and Ella Mason Ahearn.
Detroit: DETROIT INSTITUTE OF MUSICAL ARTS. June 25-Aug. 3. Reg. Fac.
Interlochen: NATIONAL MUSIC CAMP, sponsored by U. of Michigan. June 24-Aug. 20. Band, Choral, Drama, Mus. Lit., Orch., Opera. Three conferences, Aug. 21-28, American String Teachers, Nat'l. Chamber Music and College Wind-Percussion Instructors.
Kalamazoo: WESTERN MICHIGAN COLLEGE MUSIC CAMP. Reg. Fac. P., Vo., Vn., Orch., Ensemble, T., Mus. Ed.

MINNESOTA

Collegeville: ST. JOHN'S U. June 19-July 21. Reg. Fac.
Duluth: LEO PODOLSKY. July 5-7. P. College of St. Scholastica.

MISSISSIPPI

Jackson: LEO PODOLSKY, P. July 9-11.

MISSOURI

Kansas City: CONSERVATORY OF MUSIC OF KANSAS CITY. July 30-Aug. 4. Reg. Fac.
St. Louis: PROGRESSIVE SERIES PLAN. Four, six-week sessions running concurrently. June 8-July 27. Reg. Fac. ST. LOUIS INSTITUTE OF MUSIC. June 18-July 27. Carl Blackmore, Richard Kaufman, Patricia Sims, Mabel Shearer and Reg. Fac. Foreign Music Seminar, Aug. 8-20. Mexico City, Bellas Artes. J. Duron. Music Educators Nat'l. Conference: Biennial convention. April 13-18. ST. LOUIS SCHOOL OF MUSICAL ART: Nathan Sacks, P.

MONTANA

Missoula: MONTANA STATE U., COLLEGE OF FINE ARTS. July 16-28. Reg. Fac. and Joaquin Nin-Culmell, P. and O. M. Hartsell.

NEW YORK

Chautauqua: SUMMER SCHOOL OF MUSIC. July 2-Aug. 17. Faculty of 33. P., Vo., Vn., Orch., Organ, T., Lit. Mus., Ensembles.
Glenora-on-Seneca Lake: July 28-Aug. 5. DORIS HEVENER BOLVIG, P. LAWRENCE TURNER, Vo.
Lake Placid: CLARENCE ADLER, P.
Purchase: MANHATTANVILLE COLLEGE OF THE SACRED HEART. July 2-Aug. 10. Reg. Fac. and Guests.
Rochester: EASTMAN SCHOOL OF MUSIC OF THE U. OF ROCHESTER. Reg. Fac. June 25-Aug. 3. Concert, Opera, Pub. Sch., Comp., T., Mus. Lit., Radio, Arranging.
Saranac Inn: DEERWOOD MUSIC CAMP. June 30-Aug. 25. Clarence Adler, Edmund Haines, Josef Wittman, Fredda Stang, P.; Josef Kovac, Vn.; Norma Lee Bisha, Vn.; Edward Bisha, Cello; Ethan Stang, Flute; Robt. Sprenkle, David Van Hoesen, Wm. Street, Richard Karp, Orch.; Barbara Altman, Vo.; Dorothy Stritesky, T. Sherwood Kains, Director.
N. Y. City: COLUMBIA U. July 5-Aug. 17. Write for specific information wanted. IDA ELKAN SCHOOL OF MUSIC: Classes Held all Summer. Ida Elkan, P.; I. Rudolph Kotz, Vn. Carnegie Hall, Suite 301. MANHATTAN SCHOOL OF MUSIC: June 11-Aug. 2. Reg. Fac. and Bernice Frost, P. MARTINO OPERA SCHOOL: June 1-July 28. Reg. Fac. NEW YORK COLLEGE OF MUSIC: June 18-July 27. Reg. Fac. NEW YORK U.: June 5-Sept. 7. Write for specific information wanted. ROSSINI OPERA SCHOOL: Opera Workshop. July 1-Aug. 11. Write: Secretary, Rossini Opera School, 50 Central Park West, New York 23. TURTLE BAY SCHOOL: June 18-July 27. Reg. Fac. ADLER, CLARENCE: June. P. ARMSTRONG, GEORGE: June-July. P. BRADY, WILLIAM S.: June-July-Aug. Vo. CARSON, LEON: July-Aug. Vo. ELLERMAN, AMY: June 1-July 13. Vo. ETTS, MAY L.: July. P. FROST, BERNICE: June 11-Aug. 2. P. FRY, CAROLINE BEESON: June 18-July 27. Vo., Opera Class, Mus. Lit. GERRY, ARTHUR: June 1-Aug. 20. Vo. HUGHES, EDWIN: July 2-Aug. 11. P. KIRSHBAUM, BERNARD: Music Counsellors' Course. June 4-8. LEVINE, HENRY: July. P. MARGOLIS, SAMUEL: June, July, Aug. Vo. Weekends at Brewster, N. Y. MOWE, HOMER G.: June 1-July 28. Vo. PODOLSKY, LEO: June 25-29. P. RAYMOND, ROSE: July 5-10. P. STOJOWSKI, LUISA: July P. SWING, DOLF: June 4-Aug. 31. Vo. TAYLOR, BERNARD U: Summer Term—Master Classes. June 4-July 6. MASTER INSTITUTE OF UNITED ARTS. Vo. WILHOUSKY, PETER J.: July 9-13. Choral Cond. Carl Fischer's.
Schroon Lake: SEAGLE SUMMER MUSIC COLONY. July 1-Aug. 29. John Seagle, Dir. Gunda Mordan, coach & dir. Opera Workshop.

NEBRASKA

Omaha: CECIL & ALICE BERRYMAN. June. P.

NEW HAMPSHIRE

Durham: U. OF NEW HAMPSHIRE. July-Aug. Reg. Fac. P., Mus. Lit., Vo., Ensemble, Organ, Orch., Mus. Ed.

NEW JERSEY

Belleville: RUSSELL LANNING. June-July. P.
East Orange: WINGATE SCHOOL OF MUSIC. June-July-Aug. P., T., Vn., Orch. Mildred A. Teschner, Dir.
Newark: PIANOFORTE INSTITUTE. June-July. Alex Chiappinelli, Dir. Reg. Fac. and Wm. O'Toole, P., T., Mus. Ed.

NEW MEXICO

Albuquerque: U. OF NEW MEXICO. Bernice Frost, P. Sponsored by Music Mart and Reidling Thompson.

NORTH CAROLINA

Banner Elk: McRAE COLLEGE. June 18-22. Leo Podolsky, P.
Charlotte: PIANO TEACHERS FORUM. June 11-13. Richard McClanahan.
Chapel Hill: U. OF NORTH CAROLINA MUSIC DEPT. June 25-28. Wm. S. Newman, P.
Greenville: EAST CAROLINA COLLEGE: June 4-July 15. Robt. Carter, P.
High Point: HIGH POINT COLLEGE. June-July-Aug. Reg. Fac.
Mars Hill: MARS HILL COLLEGE. Aug. 6-9. Hans Barth, P.
Raleigh: MEREDITH COLLEGE. June. Stuart Pratt.

OHIO

Athens: OHIO U., COLLEGE OF FINE ARTS. June 17-July 28. Music Clinic Workshop. Band and Orch., Harry Robt. Wilson; Dudley Powers; Harold Walters & Reg. Fac. June 17-30. Elem. Classroom T., Mary D. Blayney. Opera, John Bergsagel. July 13-26.
Oxford: MIAMI U. June 18-Aug. 31. June 18-July 27, Orch., Band & Chorus, Everett Nelson, Jaroslav Holesovsky, Al G. Wright, F. J. Menichetti. P. Workshop, Aug. 6-31, Robert Goldsand.

OKLAHOMA

Norman: PIANO STUDY CONFERENCE, sponsored by Okla. M.T.A. at U. of Oklahoma. May 28-June 8. P. Reg. Fac.
Oklahoma City: OKLA. CITY U. Reg. Fac.
Stillwater: OKLA. A & M COLLEGE. May 28-June 28. Mus. Ed., Band. Reg. Fac.

PENNSYLVANIA

Erie: VILLA MARIA COLLEGE. July. Harold Weiss, P.

RHODE ISLAND

Kingston: U. OF RHODE ISLAND. July 2-20. Louis Pichieri. July 16-20. Helen Grant Baker, Mus. Ed.
Providence: AMERICAN SYMPHONY ORCHESTRA LEAGUE. Orch., Management. Mrs. Helen M. Thompson and Guests. Write: Box 164, Charleston, West Virginia.

SOUTH CAROLINA

Columbia: U. OF CAROLINA. June. Reg. Fac. P. Three Weeks.
Rock Hill: WINTHROP COLLEGE. June 13-Aug. 14. Reg. Fac.

SOUTH DAKOTA

Vermillion: U. OF SOUTH DAKOTA. June 11-Aug. 10. Reg. Fac. Applied Mus., Mus. Ed., Music Camp Choral and Instrumental workshops.

TEXAS

Austin: U. OF TEXAS. June 6-July 14. Reg. Fac. Chorus, Orch. & Band Wkshps.
Amarillo: MUSICAL ARTS CONSERVATORY. From July 16. Reg. Fac. and Purves-Smith, P.
Brownwood: HOWARD PAYNE COLLEGE.
Denton: TEXAS STATE COLLEGE FOR WOMEN. June 25-July 24. Reg. Fac. and Wilgus Eberly.
El Paso: TEXAS M.T.A. and NAT'L GUILD OF P. T. June 6-9. Dalies Frantz, P.
Lubbock: TEXAS TECHNOLOGICAL COLLEGE. June 4-30. Band.
Tyler: JUNIOR COLLEGE. June. Reg. Fac.
Waco: BAYLOR U. P., Orch., T.

UTAH

Provo: BRIGHAM YOUNG U. June 11-Aug. 11. Reg. Fac. and Guests: Julius Baker, Flute. Ten concerts by Paganini Quartet.
Salt Lake City: U. OF UTAH. July 23-Aug. 10. Solon Alberti, Richard Bonelli, Lori Hoggard, Vo.

VERMONT

Adamant: (Washington Co.) BERHE PIANO ASSOCIATES, INC. Edwine Behre, P.

VIRGINIA

Harrisonburg: MADISON COLLEGE. June 20-26. Bristow Hardin, P.

WASHINGTON

Pullman: WASHINGTON STATE COLLEGE. July 16-20. Wm. S. Newman, P.
Seattle: SHERMAN-CLAY (Frances Duffy, Chair). June 26-28. Persis Cox, P.
Spokane: WASHINGTON M.T.A. Bernard Abramovitsch, P. at convention, July 31-Aug. 4.

WISCONSIN

Racine: JOHN CARRÉ. June 15-Aug. 30. On Fac. Chicago Conservatory. Private studio in Racine, P., Organ.

CANADA

Toronto: ROYAL CONSERVATORY OF MUSIC OF TORONTO. Master Classes in Stratford. Claudio Arrau, P.; Inge Borkh, Vo. Two week session (end of July & beg. of Aug.) Royal Conservatory Summer School in Toronto. July 3-27. Vo., Orch., Comp., Wind Inst., Opera Workshop, Church & Organ music, Choir training. Teachers course in P., Vo., T.

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SCHOOL NEWS

By GID W. WALDROP

Principals in Mannes College double-birthday concert—DAME MYRA HESS *(left)*, ISAAC STERN *(right), and* DAVID MANNES, *whose 90th birthday (and the school's 40th) the program will honor.*

New Hall in Honor of Rudolph Ganz

Dr. Rudolph Ganz will be the first musician to have a Music Hall built and named in his honor. For more than half a century Rudolph Ganz, President Emeritus of Chicago Musical College of Roosevelt University, has influenced the music scene of America. His contributions as pianist, composer, conductor and teacher are immeasurable, and to further honor him, his colleagues, students, friends, and admirers will restore historic Sullivan Hall on the seventh floor of the famed Auditorium Building in Chicago, naming it The Rudolph Ganz Recital Hall, and dedicating it to Mr. Ganz on his 80th birthday, Feb. 24, 1957, when, incidentally, Chicago Musical College will be 90 years old.

Founded by Florenz Ziegfeld in 1867, when Chicago was a city of about 200,000 people, this college has become one of the most powerful musical forces in the country. Its influence has been boundless, for innumerable lives have been enriched by its teachings, and for three generations its many graduates have been performing and teaching in every state of the Union and in Europe.

On September 1, 1954, Roosevelt University School of Music and Chicago Musical College combined their educational facilities to form one institution known as Chicago Musical College of Roosevelt University. The best traditions of the two schools are now being carried forward by the college, to be more fully realized with the acquisition of the new Rudolph Ganz Recital Hall. It will be equipped with a suitable stage and floodlighting, air conditioning, dressing rooms for performers, continental seats, and a sloping floor for perfect vision, as well as a lobby and comfortable foyer. The dignified architecture of Sullivan will be preserved, as well as much of the beautiful carved wood paneling of the arches and columns. The cost of the Hall will be $75,000 now being raised by the Rudolph Ganz Recital Hall Fund Committee headed by Mrs. Alma K. Anderson and Mr. Theodore Steinway. Those wishing to help make possible a permanent and fitting tribute to Rudolph Ganz and provide a much-needed recital hall at Chicago Musical College of Roosevelt University, may mail contributions to Roosevelt University, 430 S. Michigan, Chicago, Ill., designating the Rudolph Ganz Fund.

A Double-Birthday At the Mannes College

The Mannes College of Music is currently celebrating a double-birthday. David Mannes, beloved violinist-conductor-teacher, has recently celebrated his 90th birthday, and the College he founded is approaching "middle-age" with its 40th birthday anniversary this year.

As a special birthday tribute, Dame Myra Hess, pianist, and Isaac Stern, violinist, are going to appear in a joint recital on April 16th at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art in a program devoted to works of Bach, Beethoven, and Brahms. It is the hope of the David Mannes 90th Anniversary Committee—headed by Ira Hirschmann, Thomas K. Finletter, and Harry Sherman—to present David Mannes on this occasion with a gift of $90,000—one thousand dollars for each year of his life, to be devoted to furthering the work of the Mannes College.

The concert will have a special sentimental significance for the nonagenarian, for it was at the Metropolitan Museum of Art that David Mannes conducted, for almost thirty years, the Free Concerts for over a million and a half New Yorkers, and the Brahms Violin Sonata in G Major, which Myra Hess and Isaac Stern are going to play, is a favorite of Mr. Mannes which his wife, the late Clara Damrosch-Mannes and he played many times in their early "barnstorming days" during their extensive concert tours throughout the United States around the turn of the century.

The Mannes College of Music was founded with an enrollment of 40 pupils. Today, at 90, David Mannes has seen his school expand to an annual enrollment of 500; two years ago he witnessed his school's "graduation" to the status of College.

Texas U. Radio Service

"Parade of American Music—1956" is a taped program originating from Radio House of the University of Texas. The series featuring composers of America and University of Texas musical talent is available for nationwide distribution during the spring and summer months, and is in honor of the National Federation of Music Clubs for their emphasis on and encouragement of American music. Composers represented on the four programs of this series are U. of Texas composers-in-residence Bernard Fitzgerald, Kent Kennan, Paul Pisk, and Clifton Williams. Composers from other localities include: Walter Piston, Merrill Ellis, Howard Hanson, Robert Stern, Vincent Persichetti, Samuel Adler, Forrest Goodenough, Paul Holmes, and Mary Van Appledorn.

The first of the series, distributed last year, was broadcast by 44 radio stations from coast to coast. Already this year, as many stations have been supplied, and orders are still being received. These tape programs are available to any radio station, commercial or educational, free of charge. Requests should be addressed to R. F. Schenkkan, Radio Television, The University of Texas, Austin 12, Texas.

Music Education Bulletin Available

An informative monthly bulletin of music education is now available on request to teachers and others who have educational interests, it has been announced by the American Music Conference, Chicago. The publication is the "Keyboard Experience Newsletter," prepared and written by Marion Egbert, educational consultant for AMC. Requests for the bulletin should be addressed to the American Music Conference, 332 South Michigan Ave., Chicago 4, Ill.

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COLLEGE PRODUCTIONS

Opera

■ Sharing a single program in the University of Illinois 1956 Festival of Contemporary Music was the first American performance of the one-act opera by the Italian composer Goffredo Petrassi and the first performance anywhere of a "Symphony for Percussion" by Henry Brant of New York City. The two works were presented March 13. Petrassi's opera *Morte dell'Aria* (Flight Into Death) sets to music a tragedy by Toti Scialoja. The English translation is by Robert W. Mann, revised by Prof. Zirner.

■ Opera Week and the Mozart bicentennial celebration were marked at Barnard College March 11 with a performance of Mozart's first opera, *Bastien and Bastienna*. Mr. Arthur Komar directed the performance.

■ The traditional performance of the Lenten opera, Wagner's *Parsifal*, was given by the Indiana University music school on Palm Sunday, March 25. This was the eighth annual Palm Sunday performance of the opera by the University. Replacing the late Ernst Hoffman as musical conductor for *Parsifal* this year was Wolfgang Vacano.

Concerts

■ "Due Liriche Di Anacreonte" (Two Poems of Anacreon) by the contemporary Italian composer Luigi Dallapiccola received its American premiere at Michigan State University on Feb. 23. Soprano soloist was Lois Laverty of the music department staff, and Dr. Nathan directed the performance.

■ A program of music by Ernest Bloch in celebration of his 75th year was given in Severance Hall on Feb. 27 by the Cleveland Institute of Music. Mr. Bloch was the first Director of the Institute and functioned in that capacity from 1920 to 1925. Featured on the program were performances of the complete Sacred Service, the Concerto Grosso No. 1 for string orchestra with piano obbligato, and Four Episodes for Chamber Orchestra. The Sacred Service performance was directed by Reuben Caplin; Marcel Dick conducted the other two works. Arthur Loesser played the piano part in the Concerto Grosso, and Ward Davenny, Director of the Institute, played the piano part in the Episodes.

■ Frank Kneisel, concert violinist and teacher at the Boston Conservatory of Music, appeared in two recitals in Boston during March. On March 18 at the Gardner Museum he gave an afternoon program featuring works by Fauré and Vieuxtemps. On March 25 he gave a program at the Conservatory Auditorium which included a sonata by Prokofiev and the Bach Chaconne.

■ Guillermo Helguera, Mexican cello virtuoso, recently premiered in this country Carlos Chavez' Sonatine for cello and piano at a concert at the Holy Name College, Spokane, Washington. The work is a charming example of the composer's early use of linear contrapuntal devices, extraordinary rhythms, and economy of materials.

■ Prof. Raymond Dvorak, director of bands at the University of Wisconsin, will conduct the National High School Band in the world premiere of a new overture, "America, My Country," in the St. Louis Arena, April 16.

■ First performance of a Requiem Mass for chorus and orchestra by Eugene Weigel, associate professor of music at the University of Illinois, was given on March 27 as the final event of the 1956 festival of contemporary music on the Illinois campus.

Cornell College May Festival

The 58th annual Cornell College May Music Festival will be held on May 3-5. Herva Nelli, the well-known Metropolitan opera soprano, will give the opening concert on Thursday, May 3. On May 4, Robert Goldsand, fresh from triumphs in England and Carnegie Hall, will present a piano recital. On May 5 the Chicago Symphony returns for its 54th consecutive May Festival appearance. Under the direction of George Schick, the Cornell College Oratorio Society will join the orchestra and four soloists in a performance of the rarely heard Coronation Mass by Mozart. In the evening, the usual gala orchestra concert by the Chicago Symphony, directed by George Schick, will conclude the Festival.

American Festival at Mars Hill

Mars Hill College, Mars Hill, N. C., will hold an American Composers Festival August 3-5 in honor of the 100th year of the existence of the College. Four concerts will be given in the College auditorium consisting of music for piano, voice, and chamber ensembles. Hans Barth, pianist and composer, who has held summer courses for piano teachers and students at Mars Hill for several years, is program chairman and general advisor. The Hans Barth refresher course for teachers and students will be held August 6-9 at Mars Hill. The weeks before the Festival, July 23 to Aug. 4, Mr. Barth will give private and class lessons.

Sandor and Helm Lecture At Hunter College

During the months of March and April the Park Avenue Division of the Music Department of Hunter College is sponsoring lectures by Dr. Everett Helm, journalist and composer, and Arpad Sandor, distinguished accompanist. Dr. Helm spoke on "Contemporary European Music" on March 16. Mr. Sandor, accompanist to such musical artists as Heifetz,

Kreisler, Pons, Maynor, and Schwarzkopf, spoke on March 20th on "The Art of Accompaniment, the Neglected Branch of Musical Interpretation." He is scheduled for another lecture on April 18.

RECENT PRIZEWINNERS

■ The winner of the 1955 **Ernest Bloch Award,** sponsored by the United Temple Chorus of Long Island, is Harold Noble of Watford, England, for his work, "The Hills." The award carries with it an honorarium of $150, publication by the Mercury Music Corp., and a premiere performance by the Temple Chorus at their annual spring concert.

■ Miss Inez Turley, 17, and a student at Paschal High School, Fort Worth, Texas, has won first prize in the **Fort Worth All-City Piano Concerto Contest.** The artist-student of Hubert B. Kaszynski of Lamar State College received the $100 prize and a guest appearance with the All-City Senior High School Orchestra.

■ Leonard M. Marcus, Bronx, New York, has been named recipient of the 1955-56 **Antal Dorati Scholarship in Music.** In addition to the $500 scholarship, which enables him to study conducting with Maestro Dorati, Mr. Marcus was presented as conductor with the University of Minnesota Symphony Orchestra on March 4.

■ Clifton Williams, University of Texas assistant professor of Music, has been named winner of the first $500 **Ostwald Band Composition Award,** sponsored by the American Bandmasters Association. His winning composition, "Fanfare and Allegro," took top honors at the annual bandmasters convention in Santa Fe, New Mexico, March 8-10.

■ Frederick C. Schreiber of New York City has been named winner of the **Benjamin Award** for 1955, Dr. Benjamin F. Swalin, director of the North Carolina Symphony, has announced. Schreiber's composition, "Farewell," was chosen as the winning work conforming to the conditions set forth for "restful" and "reposeful" music. A prize of $1,000 will be awarded the composer, and the work will be premiered in Raleigh on April 26 by the North Carolina Symphony Orchestra.

■ James Kellum Smith, President of the American Academy in Rome, has announced the award of twelve **Rome Prize Fellowships** for one year each, beginning Oct. 1, 1956. The total value of each fellowship is approximately $300, including stipend, travel allowances, free studio, and residence at the Academy. The two music winners are as follows: Salvatore Martirano, New Rochelle, New York, and Richard W. Willis, Jr., Rome, Georgia.

■ Thor Johnson, conductor of the Cincinnati Symphony has commissioned the Chicago composer Dr. Grant

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Fletcher to write two orchestral works for the **Door County Festival** in Wisconsin. The works are to be premiered at the 1956 summer series of festival concerts.

Some of the participants in the Young Composers' Festival held in March at the Peabody Conservatory of Music in Baltimore. Seen here with Henry Cowell studying the score for one of the works performed during the three-concert, two-day event are, left to right, seated: LANI SMITH *(Cincinnati College-Conservatory),* ARNO SAFRAN *(Hartt College),* MR. COWELL *(Peabody faculty committee chairman for the Festival),* PETER STEARNS *(Mannes). Standing:* NEVETT BARTOW *(Manhattan School of Music),* DAVID BURGE *(Eastman),* DAVID WILLIAMS *(Columbia) and* RON NELSON *(Eastman). Susan Sayer (Manhattan), Bruce Mather (Toronto Conservatory), Maurice Monhardt (Juilliard), and Frank Smith (Yale) were not present when this photograph was taken, nor were Peabody student-composers Chesley Kahman, James Reider, and Wilmer Welsh. Louis Cheslock and Spencer Huffman shared committee responsibilities with Mr. Cowell.*

■ The fifth annual **Capezio Dance Award,** a formal citation and a cash award of $500, major citation in the field, goes not to a dancer, choreographer, ballet producer, or composer, as in previous years, but to Genevieve Oswald, Curator of the Dance Archives of the New York Public Library. Miss Oswald was chosen for the award on the basis of her outstanding, and continuing, contributions to the dance.

■ Twelve men and one woman who have made outstanding contributions to the arts and culture of the United States have been elected to membership in the **National Institute of Arts and Letters.** In the Institute's Department of Music, Elliott Carter has been named the most powerful and original composer of chamber music.

■ Professor Walter R. Spalding, of the Harvard Music Department, 1895 to 1932, will be honored in the research reading room of Harvard's new Eda K. Loeb Music Library. **Walter W. Naumburg** of New York is endowing the room in honor of the musical scholar at a cost of $50,000.

CONTEST ANNOUNCEMENTS

■ Audition applications for the annual **Young Artists' Contest** at the New York YM & YWHA are now being accepted by Dr. A. W. Binder, "Y" Director of Music. The auditions will be held during May of 1956. The winner is given a debut recital in the Kaufmann Auditorium plus a $100 fee.

■ **The Musicians Club of New York** (Norman Dello Joio, president) announces a contest for singers, offering a $500 scholarship. Preliminary auditions will be held April 9 at the Carl Fischer Hall; finalists are to be judged shortly thereafter. The scholarship will be awarded in memory of Frank LaForge, former president.

■ The 17th annual competition for the award of the **Edgar M. Leventritt Foundation** will be held this fall in New York City. Applications for the 1956 competition, which will be open only to pianists between the ages of 17 and 28, must be filed by June 1, 1956. Application blanks may be obtained from the Foundation offices at 850 Park Ave., New York City. Applicants need not be residents of the United States or Canada, as had been the requirement until last year.

■ Applications for the **Carl Friedberg Scholarship** for study with Miss Lonny Epstein during the 1956-57 season will be accepted until May 15. Young pianists between the ages of 16 and 25 are eligible. For application forms and particulars write to Miss Julia Smith, 417 Riverside Drive, New York 25, N. Y.

■ The **Marian Anderson Scholarship Awards** are open to all singers between the ages of 16 and 32. Deadline for receipt of completed application forms is May 31. The auditions will be held early in October. Requests for information on the 1956 auditions should be addressed to Miss Alyse Anderson, 762 South Martin St., Philadelphia, Pa.

■ Spring Scholarship Auditions at the **College-Conservatory** (Cincinnati) will include the following awards: In voice the $1000 WLW Scholarship, in piano the $1000 Baldwin Piano Company Scholarship, and in Violin the $500 Emil Heermann Memorial Audition. Spring auditions for orchestral instruments will include eight $500 scholarships granted by WKRC.

■ Among the scholarships offered by the **National Federation of Music Clubs** is the Hinda Honigman Scholarship, which entitles the winner to six weeks' tuition at the Transylvania Music Camp, Brevard, North Carolina, in the summer of 1956. The scholarship is open to students of band or orchestral instruments who are between the ages of 12 and 20. Information may be secured from Mrs. G. Ernest Moore, 311 E. Edenton St., Raleigh, North Carolina.

■ Two $500 and two $250 voice scholarships are open to young Los Angeles singers between the ages of 14 and 20. Information may be obtained from the **Los Angeles Bureau of Music,** 1306 City Hall, Los Angeles 12, Calif.

■ The First **New England Music Show Contest** will award two prizes of $500 each, one to an outstanding vocalist, the other to an outstanding instrumentalist from New England. Information on request from Arthur Fiedler's Talent Search, C/O Post Office Box 288, Waltham 54, Mass.

■ High school students are eligible for the **Merriweather Post Contest,** a contest held in conjunction with the National Symphony Orchestra's "Music For Young America" series of free concerts. The award consists of a guest appearance as soloist with the National Orchestra, a $600 scholarship to Juilliard School of Music, and a $500 cash award. Finals of the contest will be held in Washington, D. C., during the week of May 27, 1956.

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STUDIO NOTES

■ The Rossini Opera School points with pride to young artists, trained in the School, currently starring here and in the major opera houses of Europe. These singers are inscribing their names on honor rolls of opera, operetta, TV, and Broadway musical. The New York City Opera has listed Helena Bliss, Adelaide Bishop, Elaine Malbin (the two latter appearing also on NBC-TV Opera), and John Tyers (also hit musicals, the Chicago Lyric Theatre, and other top spots). Under Rossini direction is William Lewis of the NBC Alpha Theatre; Virginia Copeland, star of *The Saint of Bleecker Street;* Norman Atkins, of the Baltimore Civic Opera; Martha Larrimore, heard with the San Carlo and New Orleans Operas, now singing at the Teatro Liceo of Barcelona. Others displaying talent on European stages are Jess Walters, at Covent Garden; Kathryn Harvey, Covent Garden and the Zurich Opera; Frank Eckhart, leading tenor in Hamburg, Germany; and coming up is young Mathilde Sarrand, audition winner of this season.

■ Heard in a coast-to-coast broadcast Jan. 15 via ABC, Joanna Hodges, artist pupil of Mae Gilbert Reese, continued her successes with a Merit Award recital, March 18, before the Los Angeles chapter of the California Music Teachers Association. Under the management of the Huttenbach Artist Bureau, she will be presented in concert on May 11 at Assistance League Playhouse. Students from the Reese studios have won, for 3 consecutive years, the Young Artists Award offered by the Long Beach Womens Club; the 1956 winner is Nancy Felton who, besides the cash prize, receives an appearance in recital before the Club in April. Sweepstakes Winner in the Northern California Talent Festival at Pacific Union College was Aileen James.

■ On March 18, Gunda Mordan presented to a large studio audience the first of a series of performances by her dramatic pupils of Mozart's *The Marriage of Figaro* in English. The same opera was repeated, with alternating casts, on March 19, 20, and 21.

Miss Mordan's recognized ability in training young singers in the effective procedures of histrionic and dramatic stage presentation was again evidenced in this first performance of the recent series, wherein two acts of the Mozart opera were portrayed in realistic, gracious, and at times dynamic fashion, without the aid of extensive stage properties.

The cast for the first evening's presentation consisted of Esther Dipsner, Susanna; Jean Sweetland, Countess Almaviva; John Taylor, Cherubino; Barbara Metropole, Marcellina; Russell Scarfeo, Figaro; James Norbet, Count Almavita; Dale McKecknie, Basilio; Leon Yonik, Bartolo; and George Bakos, Antonio. Rudolph Fellner directed and accompanied.

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METROPOLITAN OPERA

"Italian Opera Gala," Mar. 10, E—The splendid tapestry of Italian Opera was rolled out in honor of His Excellency, The President of the Italian Republic, Giovanni Gronchi, and Senora Gronchi. And there was much colorful sight and sound on this evening. Verdi's "La Traviata" opened the program, with Licia Albanese, Giuseppe Campora, Leonard Warren, and Maria Leone singing Act II, Fausto Cleva conducting. The new ballet, "Soirée," with the Rossini-Britten score was danced by Mary Ellen Moylan, Oleg Briansky, Margaret Black, Adriano Vitale, and the Corps de Ballet, with Thomas Schippers wielding the baton. Various arias from melifluous lyric-dramas were offered by Lucine Amara, Hilde Gueden, Jussi Bjoerling, Gino Penno, Richard Tucker, and Ettore Bastianini. The audience appreciation continued through the final excerpt, Act II of "The Barber" (Rossini), with Roberta Peters, Cesare Valletti, Frank Guarrera, Fernando Coreno, Cesare Siepi, Sandra Warfield, Alessio De Paolis, Rudolf Mayreder and led by Pietro Cimara. M. C.

"Manon Lescaut," Mar. 14, E—Puccini's first successful opera was restored to the repertoire after a hiatus of many seasons. It is certainly worth keeping before audiences. Even though the work has not the smoothness of the later Puccini masterpieces, it contains a wealth of beautiful melodic passages and also is evidence of the theatrical sense of the youthful composer. Mr. Mitropoulos, who was conducting the opera for the first time at the Metropolitan, stressed its theatrical moments. Preferring slow tempi, he built the scenes to effective dramatic climaxes. His interpretation of the Interlude before the third act was a masterly reading of this dramatic symphonic poem, and it received special acclaim.

The title heroine was Eleanor Steber. The innate beauty of her voice was effectively displayed throughout the evening and it was impressive to see this great Mozart stylist equally at home in Puccini. Richard Tucker was Des Grieux, a role he also sang the last time the opera was given at the Met. He and Miss Steber were often singled out for prolonged applause during the evening. Frank Guarrera was an effective Lescaut, and Fernando Corena a lecherous, vindictive Geronte. Special mention should be made of Alessio de Paolis, who made the role of the ballet master a masterpiece of characterization. In other parts were Thomas Hayward, George Cehanovsky, Rosalind Elias, Calvin Marsh, James McCracken, and Osie Hawkins. Stage director was Herbert Graf. H. W. L.

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Mar. 1, E—Mozart's bicentennial is being officially commemorated by the Philharmonic with a two-week Mozart Festival under the baton of Bruno Walter. No more felicitous choice can be thought of, especially when for the first three concerts the eminent Myra Hess is chosen as the soloist. Dame Myra and Dr. Walter have made music together through many years, before many audiences on both sides of the Atlantic, and their musical rapport is unique. At this concert it proved again its complete harmony. Both eminent artists played the music as if they were in their homes and for their own pleasure and relaxation wanted to delve into the most intimate and private precincts of their musical conscience to give readings which were not meant for exhibiting exciting virtuosity but the best in music-making. The audience experienced one of those rare moments in a concert hall when

the walls recede and the music sounds in its most intrinsic and eternal beauty.

The Symphony No. 29 in A Major (K. 201) opened the evening. With the orchestra completely under the spell of its conductor, the work resounded with all its grace and youthful spirit. The "Jupiter" Symphony (K. 551) closed the musical event. Here, Dr. Walter divulged the forcefulness of the score, its lyric beauties, and its masterly contrapuntal design with the authority which can only be the result of a life devoted to the loving study of a score which has no equal in the entire musical literature. An audience which was deeply moved gave a thunderous ovation to conductor, soloist, and orchestra as its thanks for an unforgettable musical experience. H. W. L.

There was enough last night to make one wish that the Philharmonic's Mozart Festival could go on for a long time. H. T., N. Y. TIMES

The great Concerto in G (K. 453) was given a rather subdued and unexciting performance. . . . The "Jupiter" symphony was glorious, festive, and radiant. P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Bruno Walter conducting, **Myra Hess,** pianist, Mar. 4, A—In the first of two "Mozart Festival" concerts, Bruno Walter demonstrated his deep understanding and love of this composer by creating the effect that the orchestra was a single instrument devoted entirely to Mozart's intentions. The Symphony No. 29 in A Major, a work of Mozart's 18th year, was played with appropriate exuberance and élan.

The guest soloist, Myra Hess, shared Mr. Walter's deep understanding of Mozart in her moving performance of the Piano Concerto in D Minor (K. 466). This is Mozart at his most outspokenly romantic, and the performance pulsated with the appropriate feeling without ever failing in precision and clarity.

The program concluded with the Symphony No. 39 in E-flat Major. Some might argue with Mr. Walter's comfortable tempos, but Mozart himself decried rushed playing. Perhaps we have had this music, at last, in the tempo in which it was conceived. K. H.

Symphony of the Air, Mar. 7, E—The concert, an all-Stravinsky evening, closed with the Suite from "the Firebird." Conducted by Leonard Bernstein, who gave to the composition the interpretative imagination and conductorial brilliance it requires. The orchestral sound had warmth and inexorable sweep. How lucky is New York to have this first-rate ensemble; it must be preserved. The concert opened with a telling performance of "Oedipus Rex" (opera-oratorio in two acts, text by Jean Cocteau after Sophocles, Narrator's version by Alistair Cooke, sung portions translated into Latin by J. Danielou). Mr. Cooke acted as Narrator; soloists were Conchita Gaston, who sang the aria of Jocasta with spine-tingling dramatic force and expression, David Lloyd as Oedipus, a gruesome part which he mastered with innate musicality and vocal expressiveness. Lee Cass was Heard as the Messenger and as Creon, George Gaynes as Tiresias, William Horne as the Shepherd. Sometimes the orchestral flood tended to drown out the singers, but the dramatic impact was always there and made this interpretation a memorable musical experience. Capriccio for piano and orchestra was the second offering of the program. Jesus Maria Sanroma was the soloist, an assignment he had undertaken before and again attended to with scintillating brilliance.

V. Mazelis

LEONARD BERNSTEIN *(seated)* and ALISTAIR COOKE *rehearse for the Symphony of the Air all-Stravinsky program which featured Mr. Cooke as narrator in "Oedipus Rex." (See review on this page.)*

A full house was all evening under the spell of the music and the intoxicating performances and vented its pleasure in a prolonged ovation for the soloists, Mr. Bernstein, and the magnificent orchestra. H. W. L.

Mr. Bernstein conducted a performance full of vigor and excitement. . . . The Symphony of the Air was in fine form. H. T., N. Y. TIMES

["Oedipus"] *Mr. Bernstein conducted . . . with a fiery intensity. . . . The orchestra was sparkling. . . . Miss Gaston and Messrs. Lloyd, Cass, Gaynes and Horne rendered their difficult parts very creditably, and the chorus sang bravely, though its sound was a little colorless.*
P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Mar. 8, E—The Philharmonic, Maestro Bruno Walter, The Westminster Choir, and a quartet of superb soloists collaborated for one of the most outstanding concerts of the season. In every way this all-Mozart concert was an artistic triumph. With loving care conductor Walter guided the orchestra through a poetic reading of the charming G Minor Symphony, No. 25. Identified as "The Little" in order that it not be confused with No. 40, this Symphony, written when Mozart was only 17 years old, is considered to be his first mature effort in the medium. From the performance of the evening it was obvious that No. 25 is a Walter favorite, for a more expert and rewarding reading would be difficult to achieve.

The Requiem in D Minor was the featured work of the concert. It was interesting to hear this profound piece of music, Mozart's last work, paired with the early symphony. This is a simple, moving reiteration of personal faith composed when Mozart's genius was full-grown and mature. It is a well-known fact that he considered (even though the work was commissioned) that the work would serve as a mass for his own funeral. We have only praise for the magnificent balance achieved between choral and orchestral forces in the Walter performance, and of course for the conductor's conception of the work. Each member of the quartet of soloists—Irmgard Seefried, Jennie Tourel, Leopold Simoneau, and William Warfield—is a fine artist in his own right, and each sang with artistic taste and conviction their respective solo assignments. In the ensemble sections, however, they did not always exhibit an ideal blend. In particular, soprano Seefried seemed overbearing in the Benedictus section of the Sanctus. Earlier in the program, however, this artist had given a beautiful performance of the "Et Incarnatus Est," from the Mass in C Minor, singing with impeccable taste. Likewise in his solo assignments, tenor Simoneau sang thrillingly, but in the quartet ensemble sections his voice quality did not always blend well with the remainder of the quartet. This splendid evening of music was a handsome contribution from the Philharmonic Society to the Mozart year. G. W.

This is Mozart at his loftiest and most spiritual, and this interpretation had the nobility and humility worthy of the music. H. T., N. Y. TIMES

The conductor's tempos were exemplary, his dynamic scheme simple but telling, and he shaped the melodic element with ineffable grace. . . . The soloists . . . formed a good quartet though not always perfectly balanced. . . . The Westminster Choir deserves nothing but praise.
P. H. L., N. Y. HERALD TRIBUNE

The Mozarteum Orchestra of Salzburg, Ernest Maerzendorfer conducting; **Emmy Loose,** soprano (Vienna State Opera); **Ralph Herbert,** baritone (Metropolitan Opera), Mar. 9, E—In an all-Mozart program, this orchestra proved its wonderful precision, dedication to the composer's style and spirit, and that organic effectiveness that comes when a group has played together for some time.

In the Divertimento in D Major (K. 205) everything was just right, from the tender romanticism of the opening Largo to the two Menuettos, each played at comfortable tempos with the well-defined dance beat which is their true spirit. All contrapuntal lines, especially in the Adagio, were clear above the steady throb of the

violas, cellos, and basses; and the grace notes were played with precision and delicacy.

Mme. Loose distinguished herself in the arias "Una donna a quindici anni" and "Voi avete un cor fedele." While her voice does not always have a wholly pleasant timbre, she sings her coloratura with absolute accuracy, shows excellent training, and is that so rare musician, a true Mozart singer. Her extra-musical charm and beauty added much to the occasion. (Mozart would have been all for this!) Mr. Herbert was not in good voice, and came off only a passable second.

In the Poco Adagio of the "Linz" Symphony (K. 415), which closed the program, the orchestra achieved a prayer-like intensity, which seems appropriate to certain of Mozart's slow movements. At first, the strings seemed thin. But this, perhaps, was the unaccustomed smaller size of the orchestra; and, at the end of the concert, one felt that this was the orchestral sound Mozart knew and for which he conceived this and other symphonies. Salzburg is at last treating Mozart right. K. H.

These musicians perform without flash or brilliance, but they make music at all times.

H. T., N. Y. TIMES

. . . for Mozartians the event was surely one of the most satisfying to have come along in this Mozart-laden year. J. S. H., N. Y. HERALD TRIBUNE

Philadelphia Orchestra, Mar. 13, E—Eugene Ormandy opened the concert with the local premiere of William Schuman's Credendum, a symphonic work written on a commission from UNESCO and, by virtue of this fact, the first musical work financed with government money. This three-movement symphonic piece has weight and importance; it is strong, bright music, and its lyric parts are deeply introspective. The first movement, Declaration, states the theme, mainly in brass and percussion, which is a strong affirmative statement of faith. The second, Chorale, sings and in its widely swung melodic design touches the heart; a bright Finale, starting with a scherzo-like section and then reverting to use the initial thematic material of the first part, seems a credo in the victory of the good in men. The work had a great success in the clear and deeply understanding interpretation of Eugene Ormandy and his matchless ensemble.

The rest of the program belonged to Rudolf Serkin, who with incomparable mastery played Mozart's Concerto in E-flat Major for piano and orchestra (K. 482) and Schumann's A Minor Piano Concerto. If the Mozart concerto was all lightness, transparency, and joyousness, the Schumann, played with romantic sweep and coloristic delicacy like a composition by Debussy received a definitive and perfect interpretation. Admirable in both works was the cooperation of soloist and orchestra. The result was intoxicating and at the evening's end and enthusiastic audience gave Mr. Serkin and Ormandy and his orchestra an ovation which only came to an end when the houselights went on. H. W. L.

[Serkin in Schumann Concerto] *Mr. Serkin played the concerto for all he was worth and his élan carried the audience away.* R. P., N. Y. TIMES

Mr. Ormandy gave "Credendum" a magnificently sustained performance. . . . The Mozart concerto in E flat . . . was a real labor of love on the part of all concerned.

P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Mar. 15, E—Guido Cantelli, for the next four weeks guest conductor of the orchestra, opened the evening with the N. Y. premiere of Paul Creston's Dance Overture (Op. 62). Mr. Creston, who has a great gift of melody and rhythmic inventiveness, wrote this piece on a commission of the National Federation of Music Clubs for its biennial convention in Miami in 1954. Four dance forms provide the pattern of the score, but the four parts follow each other without a break and are thematically interwoven. The piece is the work of a gifted and inventive craftsman, an occasional composition, effective and well sounding, and a good curtain raiser. The composer, who was present, acknowledged the audience's friendly reception with several bows from the stage.

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Mr. Cantelli then conducted Robert Schumann's Fourth Symphony in D Minor (Op. 120). The performance was too militant. Where the work should have sung, it shouted; the romantic grace was absent from this reading which dwelled on external effects but did not give proper due to the intimate and lyric beauties of the composition.

Soloist of the evening was Wilhelm Backhaus in Beethoven's Concerto for piano and orchestra No. 4 in G Major (Op. 58). It is difficult to imagine a more consummate and convincing interpretation of the work. With virtuoso brilliance it coupled a deep introspection which especially ennobled the second movement. A very brilliant cadenza played at the end of the third movement was heard for the first time and brought the evening to a scintillating close. Mr. Backhaus received a prolonged ovation. H. W. L.

[Cantelli] *He conducted with crispness, and he had the orchestra sounding alive. . . .* [Concerto] *Here was playing that was profound in its musical perceptions and remarkably buoyant as sheer pianism.*
H. T., N. Y. TIMES

The orchestra sounded fine. A good deal of the conductor's youthful vigor rubbed off on it. . . . [Backhaus] *He always knew not only what he was doing but what he was going to do, every phrase was chiseled, every paragraph clearly delineated.*
P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Mar. 17, E—Thomas Schippers appeared at the helm of the orchestra to conduct a program distinguished by its unhackneyed choice of compositions. He opened the program with a most felicitous reading of Bizet's Symphony in C Major. The charm of the work, its lightheartedness, elegance, rhythmic spiciness, and melodic esprit were fully divulged in one of the finest interpretations this reporter has heard of the wondrous score. It was followed by the two interludes from Menotti's "The Island God." These two pieces, highlights of the score, were played with their fullest dramatic impact. The orchestra soared in sweeping sounds and the drama of these pages was translated into a gripping musical experience.

After intermission followed Shostakovich's Symphony No. 1 in a reading which, especially in the first and third movements, did not neglect any of its appealing features. The last part, structurally rather diffuse, could not be made more coherent even by the conductor's ardent quest to achieve a more unified impression. Wagner's "Meistersinger" Prelude closed the evening, which was proof again of Mr. Schipper's exceptional gifts and earned for him a prolonged ovation from an enthusiastic audience. H. W. L.

A work like the Shostakovich First Symphony, which can sound cross-grained and capricious, was lucidity itself as interpreted by Mr. Schippers.
J. B., N. Y. TIMES

He is to the baton born is Mr. Schippers, and the orchestra responded to his commands with precision, heartiness and almost gleeful pleasure.

J. S. H., N. Y. HERALD TRIBUNE

TOWN HALL

Paulist Choristers of New York, Mar. 1, E—The Paulist Choristers of New York, under the direction of Father Foley, sang works by Handel, Vittoria, Byrd, Palestrina, Rachmaninoff, Gretchaninof, and Ralph Lyman Baldwin. Baldwin's "The Veteran of Heaven" was given its first New York performance (setting for mixed voices), with the assistance of Honora Klarmann and Sofia Kennedy, pianists, and James B. Welsh, baritone soloist.

The same serious and effective singing of the young boys, as in former appearances, was again in evidence on this occasion. Vocally, the individual talent was of excellent calibre, although at times the group appeared to lack complete ensemble cohesion as well as interpretative spontaneity. The dictional phases of the choral work were generally impressive. The demanding "Rejoice Greatly" of Handel's "Messiah" was essayed by young Edward Harasek, soprano soloist, who rendered the aria in commendable fashion. The opening group of Part II, which consisted of Old English songs, was sung by the Choristers with graciousness of style, correct intonation, and an extremely well-balanced tonal texture. Frank Campbell-Watson was the accompanist. L. C.

Nadyne Brewer, soprano, Mar. 2, E—The program offered songs by Gluck, Mozart, Handel, and Marcello, lieder by Schubert, Brahms, and Wolf, a group of Negro spirituals, the aria "La Maja" y el Riusenor" from the opera "Goyescas" of Granados, and songs by Dougherty, Dall, Hovey, and Naginski. In Schubert's "Der Hirt auf dem Felsen" Eric Simon played the clarinet obbligato.

Miss Brewer, a personable young singer with a simple and direct stage presence, possesses a lyric voice of clarity and considerable beauty and range. At present, the soprano's chief asset is a meticulous command of enunciation and a dictional projection that are most refreshing. There also was in evidence a commendable degree of musical and interpretative imagination. Unfortunately, the control of an impressive singing line apparently is not yet within Miss Brewer's grasp. The vocal scale is extremely uneven, and frequently the natural color and normal volume of the voice become limited through tonal constriction.

Schubert's "Der Schmetterling," Brahms' "Ständchen," Dall's "Merry Go Round," and Naginski's "The Pasture" were among Miss Brewer's best presentations. Lucy Brown was the accompanist. L. C.

It is a pity that so attractive-sounding a voice should have been so poorly trained. H. C. S., N. Y. TIMES

Miss Brewer, in short, is a student whose native gifts are in need of further schooling and development.

J. S. H., N. Y. HERALD TRIBUNE

Marais and Miranda, "international balladeers," Mar. 3, A—This husband and wife team gave their first of two New York performances just for the kiddies. The children's hearts were won over immediately, and five of them took great delight in joining the two artists on the stage to enact a "fine, fat goose," "a rooster," "a little lamb," and other animals in one of the songs. The artists sang their French, South African, and songs from other countries with graciousness and skill, and won everyone over, adult and child alike, with the high good nature of the occasion. K. H.

N. Y. Concert Choir, Mar. 5, E—Two great choral works made up the bill: Mozart's Grand Mass in C Minor (K. 427), and Bruckner's "Te Deum." Margaret Hillis conducted, and the solo quartet consisted of Hilde Gueden, soprano, Herta Glaz, mezzo, Harry Jacoby, tenor, and Robert Falk, bass-baritone. In the "Te Deum," Gloria Sylvia sang the mezzo part, Miss Glaz and Miss Sylvia replacing Claramae Turner on short notice. The performances, unfortunately, did not come up to the lofty level of the compositions which were offered. "Ut desint vires, tamen est laudanda voluntas" (though it did not quite succeed, the effort was nevertheless praiseworthy), the old quote from Ovid, describes best what can be said about the interpretations. The performance of the Mass was dedicated by Miss Hillis to the memory of Erich Itor Kahn, who died on the morning of the concert, a moving tribute to a self-effacing and brilliant musician. H. W. L.

It was not an interpretation that scaled the heights of religious feeling with Mozart, but it provided a grateful audience with a reasonably faithful traversal of a stirring and exalted work. . . . Miss Hillis led this music of simple and reverent feeling, large though its tonal proportions may be, with a command of its style.

H. T., N. Y. TIMES

. . . three of the soloists could not cope with their parts. . . . The truth is that the solo parts in this work demand nothing less than an all-Gueden team. But the rest was Miss Hillis' responsibility and she must be held accountable for the failures.

P. H. L., N. Y. HERALD TRIBUNE

Gerard Souzay, baritone, Mar. 6, E—A full house greeted the French artist. Accompanied sensitively at the piano by Dalton Baldwin, he opened the program with two superbly sung arias by Lully and Rameau. They were object lessons in stylistic understanding and deliciously projected. A group of Schubert songs followed, in which Mr. Souzay's deep affinity not only with the music but also the words of the German poets made his interpretations noteworthy.

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As a New York premiere he then sang Frank Martin's Six Monologues from "Jedermann." The famous Swiss composer used the German original in the adaptation by Hugo von Hofmannsthal and wrote to the six philosophical contemplations of the title heroic settings which, though written with expert craftsmanship and understanding of the spirit of the poems, are too similar in their emotional situation to avoid a certain tiring sameness. Mr. Souzay lent his outstanding interpretative acumen to the work and achieved the almost impossible by keeping the audience interested all the time, securing for the work a great success.

After intermission, he was on home ground with Ravel's "Cinq melodies populaires grecques" and a group of charming songs by Poulenc. Three Spanish songs by Nin, Guastavino and de Falla closed the most successful evening, which was prolonged by many encores. H. W. L.

. . . an interesting recitalist in spite of vocal shortcomings.
J. B., N. Y. TIMES

Throughout, Mr. Souzay's singing was admirable for its phrasing and musical line. . . . .
F. D. P., N. Y. HERALD TRIBUNE

James Friskin, pianist, Mar. 7, E—Well known both as pedagogue and performer, Mr. Friskin has long enjoyed a reputation as an eminent Bach specialist. He once again cast himself in this role in an evening's offering described on the throwaways as a "Bach program," in the midst of which, however, was smuggled a whimsical Fantasia in C by that most precocious of sons, Carl Philipp. Papa himself was represented by his Fantasia and Fugue in A Minor, Goldberg Variations, two three-part Inventions, and the Chromatic Fantasia and Fugue.

Mr. Friskin's manner of playing Bach is not easy to describe. It has many fine points, perhaps too many. It seems, in fact, correct in all essentials except one: the essence. The phrasing, pedaling, contrapuntal delineation, and tempi, while not above reproach, are well-controlled and their details culled from careful study of all that appears on the printed page. But in music, alas, all does not appear on the printed page. The surging, climactic thought in Bach must be touched by the breath of the spirit. Mr. Friskin's Bach requires a kind of transfusion. It has flesh and bone; it needs blood. A. M. K.

Mr. Friskin approached his Bach thoughtfully and with never-faltering rhythm. . . . There were moments, however, where one could disagree with Mr. Friskin's interpretations.
H. C. S., N. Y. TIMES

Mr. Friskin's approach may have been a correct one, but these ears dissented. L. T., N. Y. HERALD TRIBUNE

Lyell Barbour, pianist, Mar. 8, E—Mr. Barbour, who resides in California and was last heard in Town Hall in 1952, delivered a program of the *pot pourri* type with such obvious relish for what he was doing that it was difficult not to be infected with his mood of satisfaction. In sonatas by Haydn and Mozart he showed himself capable of neat and restrained classicism; in Schumann's three Romances (Op. 28) and the Chopin Andante Spianato and Polonaise he underscored both the poetic fancy and the pianistic ebullience, while in pieces by Debussy, Ravel, Stravinsky, and Surinach a flair for color and mood stole attention.

In spite of all this, the recital had a curious quality of frustration. Although his conceptions were moderately interesting, intellect is not Mr. Barbour's strong suite and he does not pretend to have anything startling to bid in that direction. Rather, one gathers from his entire manner, he is in love with the act of performing, and aspires to the calling of virtuoso in the grand manner. But as yet he has not reached this level in the art of piano playing, and the gap is perceptible. The Chopin piece, for example, can hide its patent mediocrity only by being dazzling, dashing, and gorgeous in sound. Mr. Barbour evidently perceived this and tried to make it so, but one feels that he proceeds entirely by intution, and therefore falls short of his mark. A. M. K.

His playing remains competent, never storming the heights, never in the depths. In short, a good reliable level of accomplishment.
H. C. S., N. Y. TIMES

With technical mastery and musicianship, Mr. Barbour's playing also showed considerable, while not invariably comprehensive, interpretative imagination.
F. D. P., N. Y. HERALD TRIBUNE

Josef Marais and Miranda, international balladeers, Mar. 10, E—These performers somehow elude any critical approach; and it would be as foolish to try it as to turn critic on taffee-pulling or corn-popping at the hearth. For the ballads from England, Scotland, France, the United States, Holland, Germany, and South Africa each have their own appeal, and the artists know just how to make the most of every one.

The South African songs were among the most delightful: "Jonathan," "The Cat Came Back," "Henrietta's Wedding," "How Lovely Cooks the Meat," "The Donkey's Lament," and the Zulu "Riches and Power." The music is seriously prepared and entertainingly presented. What could easily turn into a lyceum circuit novelty is lifted into something more, where the heart of one nation speaks intimately to the heart of all others. K. H.

Thomas Richner, pianist, Mar. 10, A—An all-Mozart program was offered by this pianist who in his own quiet way has made quite a name for himself as an interpreter of the master. Even in Vienna, where he gave an all-Mozart recital and where critics and audiences are thought to be the ultimate judges on authenticity of Mozart interpretations, he won rave notices. His extensive program reaffirmed his qualifications, his virile but sensitive touch, his emotional affinity with the works. Mr. Richner played Mozart's Allegro from a Sonata in G Minor (K. 312), the Sonata in C Major (K. 330), the Rondo in A Minor (K. 511), and the Sonata in G Major (K. 283), the Fantasia in C Minor (K. 475), and the Sonatas in B-flat Major (K. 281) and F Major (K. 533 and 494). A good-sized audience received him and his efforts with most cordial applause. H. W. L.

That Mr. Richner succeeded as well as he did is a tribute to his taste and musicianship. That there were flaws in his playing also could not be denied. H. C. S., N. Y. TIMES

He showed us that Mozart could be playful . . . passionate . . . and dramatic. . . .
A. H., N. Y. HERALD TRIBUNE

Thelma Hughes, pianist, Mar. 13, E—The ambitious program included six Scarlatti sonatas, Schumann's Symphonic Etudes (Op. 13), Scriabin's Sonata No. 5 (Op. 53), and a group of pieces by Medtner. The opening Bach-D'Albert Passacaglia and Fugue was musically honest, but, being somewhat beyond Miss Hughes' physical capacity, showed some straining for power. The Scarlatti sonatas were quietly played, with a minimum of dynamic and tonal variety and, while capable and honest, lacked the brilliance and lightness which one associates with this music. Miss Hughes was best in Medtner's Fairy Tales (Op. 26, No. 4 and No. 2, and Op. 34, No. 2); and best of all in this composer's Novelle (Op. 17, No. 1), creating the atmosphere of an elfin Chopin. While the playing throughout was serious and knowl-

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edgeable, one felt at times that this was an upperclassman's graduation recital for the conservatory judges. K. H.

A challenging program, and one just a bit beyond Miss Hughes' attainment at this stage of her career.
J. B., N. Y. TIMES

Miss Hughes has a large fund of expressive exuberance, a genuine gift for musical projection and a gratifying ability to abandon herself to the swelling and surging of Romantic composers. L. T., N. Y. HERALD TRIBUNE

David Davis, violinist, Mar. 11, E—A formidable musician, violinist David Davis gave a recital of many particular beauties. We wished that these beauties might have been consistently sustained.

The recital began with Schubert's engaging Sonatina in D Major (Op. 137, No. 1). Here Mr. Davis was now and then too reserved and cold; still, the natural bubbling enthusiasm of the melodious work seemed to carry him along with it. This is in itself a commendation. Although the Bach Chaconne for unaccompanied violin moved along with confidence and logic, we missed again the final ingredient of fiery abandon in the more passionate sections.

The highpoint of the recital was Prokofieff's Sonata in F Minor (Op. 80, No. 1). Here the soloist made the most of the composer's highly idiomatic writing, and filled even the most obstinate passages with interest and life. In short, we felt that the player had finally become absorbed in the music.

The recital closed with a premiere performance of Walton's Canzonetta and Scherzetto and other shorter works. David Garvey was the piano accompanist. J. L. B.

It was that rare occurrence among appearances by young musicians, a recital that was also a fine concert.
R. P., N. Y. TIMES

The young violinist exhibited an assured, comprehensive technique. . . .
F. D. P., N. Y. HERALD TRIBUNE

Grace Castagnetta, pianist, Mar. 11, A—Combining sensitive interpretations of Mozart and Chopin with her own resourceful improvisations on notes and themes shouted out by the audience, Grace Castagnetta last night proved herself an extraordinary musician.

The Mozart Sonata in C Major (K. 330) was the brilliant, clear-cut gem of the evening: fleet, facile and yet incisive and lovely. Entertaining and impressive as were Miss Castagnetta's improvisations, still we wished we might have heard more playing like the Mozart, the excellence of which was repeated in Chopin's Barcarolle in F-sharp Major (Op. 60). Henry Cowell's Six Piano Pieces entertainingly combined sensible music with ludicrous means of rendition: melodies for fist in "Advertisement," and arm-accompaniments for an invertible canon in "Exaltation."

The other major works on the program, Bach's St. Anne Prelude and Fugue in E-flat Major, and Rachmaninoff's Variations on a Theme by Corelli (Op. 42), did not come off so well: the Bach seemed unwieldy and miscalculated, and the Rachmaninoff tedious and trifling. The genuine interest and beauty of the improvisations, however, more than atoned for such minor flaws. The whole concert was one of compelling interest and originality. J. L. B.

Chopin's Barcarolle and Mozart's Sonata in C Major (K. 330) were the only selections that allowed scope for Miss Castagnetta's deeper and more beautiful playing. R. P., N. Y. TIMES

Given a precomposed work that suits her temperament, she can perform it with all the authority and persuasiveness that distinguishes her extemporizations.
A. H., N. Y. HERALD TRIBUNE

The Musicians' Guild, Mar. 12, E—Once again the distinguished group of artists which includes the Kroll Quartet, Joseph and Lillian Fuchs, Arthur Balsam, and various guests who pool their first-rate talents under the heading "Musicians' Guild" proved their series to be one of the most rewarding concert experiences available in New York today.

The programs by themselves are so attractive they inevitably insure some measure of success. This one, for instance, included the Adagio and Fugue (K. 546) for string quartet by Mozart and the Beethoven Septet from the older repertoire, both of which are works of the finest grain but all too seldom performed; the String Quartet (Op. 22, No. 3) of Hindemith; and the first performance of a sonata for viola and piano by Bohuslav Martinu.

In the Beethoven Septet, the playing of the guest artists was so enchanting it was difficult to know where to listen first—to the smooth and sensitive clarinet of David Glazer, the rich and solid tone of Bernard Garfield's bassoon, the opulent and mellow horn of John Barrows, or the svelte, broad sounds of the cello and bass of Luigi Silva and Julius Levine. Even in this notable assemblage the lush beauty of tone that Lillian Fuchs extracted from her viola seemed beyond description.

The Martinu Sonata is melodious, fluent, and thoroughly agreeable. The first movement should be a special delight to all violists, bringing out as it does the best in that noble instrument. But the musical highlight of the evening was provided by the Hindemith Quartet, a virile and gripping work brimming with original thoughts and sounds, melodic suavity, and a dramatic intensity which was, in the stunning performance by the Kroll quartet, awesome. A. M. K.

. . . they proved once again that they served art more truly than more pretentious organizations.
H. T., N. Y. TIMES

Mr. Martinu's sonata should be a welcome addition to the viola's still not extensive concert literature. . . .
F. D. P., N. Y. HERALD TRIBUNE

The Little Orchestra Society, Thomas Scherman conducting, Mar. 19, E—Just seventy-one years ago, a gay new operetta by Johann Strauss opened in Vienna's Theater an der Wien, and the audience left whistling the tunes. They left whistling the tunes again, with the same enthusiasm, after Mr. Scherman's sophisticated and charming concert version of "The Gypsy Baron," in a new English translation by George and Phyllis Mead.

Jarmila Novotna, as narrator, poked fun at the nonsensical plot (full of gypsies, soldiers, buried treasure, mistaken heredity, and betrothals) and filled in the story between the lilting and still lovely Strauss tunes. All the soloists, players in the orchestra, and Margaret Hillis' New York Concert Choir joined together in having a good time with the operatic nonsense and caught all the *joie de vivre* of the music.

Best among the soloists were Kenneth Smith, bass-baritone, for singing; Ralph Herbert, for clowning; and Brenda Lewis, soprano, for both. In fact, Miss Lewis was so vivacious and

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lovely, and so vocally wonderful, it was difficult to see or hear anyone else while she was on stage. A hundred other fine musicians were upstaged by her musicianship and personality. K. H.

Mr. Scherman has an appreciation of the spirit of this music, and he conducts it with rhythmic verve. But he let the performance get out of hand last night when it came to volume. H. T., N. Y. TIMES

What "The Gypsy Baron" wants is sun, and on this occasion there was precious little of that.
J. S. H., N. Y. HERALD TRIBUNE

American Chamber Orchestra, Mar. 20, E—Robert Scholz opened the program with a clear and transparent reading of Mozart's rarely played Divertimento No. 11 in D Major (K. 251). The other orchestral offering was another seldom heard work, the Symphony No. 32 in G Major (K. 318, Overture in the Italian style) which had the same virtues of interpretative level headedness and self-effacing musicianship. It was Mozart one listened to, not Scholz.

Soloist of this last evening in the orchestra's current series was Dame Myra Hess in two Mozart concertos (No. 12 in A Major, K. 414, and the B-flat Major, K. 595). It was an undiluted pleasure to hear Dame Myra in her beautifully simple and very sophisticated way play these works. She apparently had a good time making music with this musical outfit, and played the works with all the tenderness, charm, and humor with which they abound. The last movement of the B-flat Major concerto virtually elicited laughs from the audience. It was a feast of music which sounded with great authenticity and beauty. Enthusiastic applause of the sold-out house greeted and rewarded Dame Myra, who graciously included conductor and orchestra—and rightly so—in the ovation. H. W. L.

Miss Hess was greeted with enthusiasm by last night's audience, which also cheered the smooth, well-disciplined performance of Mr. Scholz and the orchestra. . . . J. B., N. Y. TIMES

The concert was rewarding, both in what was played and in the prevailing standard of performance.
F. D. P., N. Y. HERALD TRIBUNE

CARNEGIE RECITAL HALL

Evelyn Sachs, mezzo-soprano, Mar. 3, A—In a varied program of works by Purcell, Handel, Brahms, Beethoven, Duparc, Chausson, Ravel, Massenet, Barab, Roy Harris, Dello Joio, and Cilea, Miss Sachs proved herself a thoroughly trained musician with a powerful voice, especially rich in the middle register. Her emotional affinity seemed to be closest to four Brahms' lieder, which she sang with feeling, to Chausson's "La Caravan," and to Beethoven's "Ah, Perfido." Her talent is more dramatic than lyric, although when she sang loud, climactic passages, the quality of her voice was forced and somewhat harsh. The three Seymour Barab songs, with lyrics by Dorothy Parker, received their first performance; musically traditional, they are melodious and contain the comic spirit appropriate to the Parker punch lines. Arpad Sandor accompanied sensitively on an ill-tuned piano. K. H.

Miss Sachs is an intelligent artist who sings beautifully when not engaged in the quest of massive tone. Her recital yesterday was an event of considerable distinction.
J. B., N. Y. TIMES

. . . her performance . . . carried forth on a very high level of competence. L. T., N. Y. HERALD TRIBUNE

A Program of New Chamber Music, Mar. 10, A—The new chamber works were sonatas, suites, songs, and a couple of tricky combos (such as a duet for flute and dancer) by Ezra Laderman, Lockrem Johnson, Douglas Townsend, Sam Raphling, Robert M. Abramson, and Ralph Shapey. A host of performers included Jean Erdman, dancer, and Eudice Charney, mezzo-soprano.

The most successful of the new works was Abramson's group of three songs set to passages from James Joyce's "Chamber Music." "Winds of May" achieved program-music effectiveness with a rippling flute and clarinet, with Miss Charney intoning diatonically against this. "The Twilight Turns" was the most melodic and imaginative of all the works. And Abramson's pieces had musical inevitability, that quality which divides good training and intentions from native talent.

The rest of the program was competent. All works received first per-

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formances. It will be no public disservice if some of them are also last performances. K. H.

Lucy Martin, violinist, Mar. 11, A—"Where were the cameras, when they gave her the roses?" a woman complained at intermission. "I was waiting for flashes! With talent like Lucy's, what's a little money for a camera man!" Surrounded as it was by such intensive promotion, Miss Martin's playing would have had to be beyond reproach.

It was not. She was good, some of the time—but not that good. Good for her 16 years, let's say; good in her unaccompanied Bach (except for some intonation slips and too ambitious a tempo); and best in her Sarasate, with all the showiness and Hungarian abandon. But in Mozart's Concerto No. 4 in D Major, that simple litmus test for musical alkali or acid, the young artist missed the simple, quiet, pure flow of the lines, letting her phrases gasp like the breathing of a frog. The appoggiaturas were short, clipped spasms, perhaps reflections of some odd pedagogical theory of how Mozart's grace notes should be played. Miss Martin, incidentally, is ambipedrous: she beats time with either foot. K. H.

The Chamber Music Circle, Mar. 11, A—Sixteen musicians, all of high calibre and skill, joined to give three rarely performed works: Telemann's Quartet for Bassoon, Flute, Oboe, and Harpsichord from "Die Tafelmusik"; Mozart's Divertimento for Violin, Viola, and Cello (K. 563); and Spohr's Grand Nonetto (Op. 31) for Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Bass.

The baroque flavor of the Telemann was sympathetically preserved. Mozart was played with the proper spirit and precision. And Spohr, in the grand manner which unconsciously pokes fun at its own style, was given an enthusiastic performance. This is hardly music to be taken seriously now, but it must be great fun to play.

Sixteen players are too many to hand out individual credits to. They were all accomplished and deserving of praise. K. H.

Jack Chaikin, pianist, Mar. 12, E—Many debut pianists, even when they are technically ready and have an understanding of what they play, show little musicality. It is a pleasure to report that, in addition to technique and understanding of what he plays, Mr. Chaikin has a great deal of musicality.

He also suits his style to the period and composer. Although for the Haydn Sonata in E-flat he used the full power of the modern piano, his conception in Haydn's musical terms was legitimate. The Schumann Sonata in G Minor (Op. 22) was given the proper romantic spirit, and Ravel's Sonatine was played with that dryness and accurate delicacy which always shimmer in Ravel's musical atmosphere.

Mr. Chaikin's own "3 x 2 x 12," three two-part inventions on a twelve-tone row, show the same musicality he reveals in his playing of other composers, although he still seems self-conscious and under the spell of his present composition teacher, Wallingford Riegger. Undoubtedly, he will evolve something more personal, more independent, as he goes on; and when this occurs, it will be well to listen to him again. K. H.

It was in many ways an admirable performance, but never a stirring one. J. B., N. Y. TIMES

. . . a highly skilled instrumental technician and an intellectual musician as well. A. H., N. Y. HERALD TRIBUNE

Alice Burnette, soprano, Mar. 18, E—Soprano Alice Burnette brought to her debut recital all the necessary assets of a fine singer. She selected her program wisely, beginning with a Mozart concert aria and a group of Schubert songs, continuing with Berlioz's "Les Nuits d'Eté" and Edwin Lee Tyler's "To Tell About the Tree," and closing with two Puccini arias.

It was immediately evident in Mozart's "Non Temer Amato Bene," though she at first tended cautiously to cover her high tones, that she has a strong and beautiful vocal instrument. The outstanding feature of her artistry was her assured and sensitive control of every well-thought-out phrase. She understood and transmitted the moods of the four Schubert songs: "Wehmuth," "Die Forelle," "Nur wer die Schnsucht kennt," and "Zuleike's zweiter Gesang."

The masterpiece of the evening was the Berlioz set of six pensive songs. It is enough of a challenge to sustain interestingly just their sharp poignancy, but she succeeded both here and throughout a program that called for every shading of sombre mood.

Edwin Lee Tyler's modern song cycle (performed for the first time) displayed the singer's fine voice well but soon showed itself to be a formless and repetitive work.

In the Puccini arias, Miss Burnette's voice lost its last traces of tension. Hers was the most auspicious vocal debut of the many this reviewer has heard this year. Dean Ryan was the discreet accompanist. J. L. B.

She disclosed a voice of rather light texture, but it was produced evenly, without forcing. . . . It was an unassuming, highly creditable performance. J. B., N. Y. TIMES

. . . the young soprano exhibited a clear and very appealing quality of tone with interpretative musicianship and sensitiveness. F. D. P., N. Y. HERALD TRIBUNE

Arthur Ferrante and **Louis Teicher,** duo-pianists, Mar. 18, A—Duo-pianists Arthur Ferrante and Louis Teicher gave a concert that seemed to emphasize music of highly polished garishness. The program opened well with Myra Hess's arrangement of Bach's "Jesu, Joy of Man's Desiring," played "in memoriam Carl Friedberg." This and the second work, Brahms' Variations on a theme by Haydn, demonstrated the perfect rapport and brittle technique that was to characterize the entire concert. The splendid, stirring Brahms was followed by the premiere American performance of Shostakovitch's Concertina (Op. 94). I heard the best comment on this piece during the intermission that followed it: someone whistling "The Galloping Comedians."

Infante's "Danses Andalouses" displayed a waste of amazing technique on exceedingly obvious music, followed by "Homage to Mozart" by Fred Werlé, a whimsical entertainment-piece.

Mozart's monumental two-piano work, the Sonata in D Major (K. 448), which closed the program on a high level, was resplendently played but partook somewhat of the exceedingly percussive style of the rest of the music. Briefly, the concert was as beautiful, brilliant, and insubstantial as a fireworks display. J. L. B.

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J. B., N. Y. TIMES

They played everything with diligence and care, lending themselves with admirable abandon to the most recent works on the program.
A. M. B., N. Y. HERALD TRIBUNE

KAUFMANN AUDITORIUM

Aksel Schiotz, baritone, Mar. 8, E—Those privileged to listen to this great artist had an unforgettable musical experience. A capacity audience was treated to a program of enormous scope which gave Mr. Schiotz an opportunity to use every facet of his interpretative genius. His artistic effort is a triumph of mind over matter. The long siege of an almost fatal illness ten years ago has of course left its marks on the voice and even induced the artist to change from a tenor into a baritone. But these vocal impediments are forgotten the moment Mr. Schiotz sings the first phrase. The perfection of his treatment of the word and the musicality of his phrasing are unique. If there were any young singers in the audience, they were lucky, for they received a master class in singing and interpretation.

Handel's Cantata "Cuopre tal volta il cielo" opened the program, followed by Schumann's song cycle "Dichterliebe." How Mr. Schiotz finds the right expression for every poem, nay for every word, is admirable. The poems live through the music, and the music shines through the words of the poems. In Brahms' "Vier ernste Gesaenge" (Op. 121) the artist became a bard. The great thoughts and words of the Bible, the frightening impact of the first song as well as the consoling message of the last were projected with full force and meaning. Six songs by countrymen of the artist, Grieg, Bellman and a Carl Nielsen, sung in Danish, closed the enthusiastically received program. H. W. L.

. . . a profoundly moving human experience . . . he is still a phenomenal vocalist.
E. D., N. Y. TIMES

There are certain artists to whom one listens as to a great teacher. Aksel Schiotz is such an artist. . . . Style . . . is the mystic essence that Mr. Schiotz possesses.
J. S. H., N. Y. HERALD TRIBUNE

New York Chamber Ensemble, Mar. 10, E—The third and last program of this meritorious series was dedicated to the memory of Alma Morgenthau. Guest artists were: Dimitri Mitropoulos and Aaron Copland, conductors, Leonid Hambro, pianist, John Wummer, flute, Stanley Drucker, clarinet, Leon Temerson, Leon Rudin, Bjorn Andreasson, Bernard Robbins, violins, David Kates, William Berman, violas, Heinrich Joachim, Martin Ormandy, George Feher, cellos.

Mozart's Quartet for flute, violin, viola, and cello (K. 285) opened the evening, in a performance which attested the joy of the participants in making good music but lacked the ultimate finish. This was not the case with Mr. Drucker's and Leonid Hambro's reading of Schumann's "Fantasiestuecke" for clarinet and piano, played to perfection and with the utmost of interpretative insight and technical finesse. Copland's Sextet for string quartet, clarinet, and piano, conducted by the composer, received an authoritative performance.

After intermission John Wummer played two solo pieces for flute, Honegger's "Danse de la Chèvre," and Debussy's "Syrinx." Then, with Dimitri Mitropoulos conducting George Enesco's Octet for Strings (Op. 7), an imaginative but overly extended work was played with zest if not always with great care. Its post-romantic melodiousness made for pleasant listening. H. W. L.

Music in Our Time, Mar. 18, A—The series, devoted entirely to works written during the past five decades, opened with Lester Trimble's Duo for viola and piano, played by Melvin Berger, viola, and Hubert Doris, piano. The composer has inventiveness and dexterity, there is a strong sense of structure, and a melodic charm which makes the work a valuable addition to the sparse viola repertoire. A Sonata in B for piano by Willis Charkovsky and two Preludes for piano by Philip James were masterfully played by Leonid Hambro. Both composers are fine craftsmen and speak a tonal language of personal character. A trio for flute, violin, and piano by Otto Luening, played by Messrs. Luening, flute, Max Pollikoff, violin, Douglas Nordli, piano, is a development of those trio sonatas by Vivaldi and other pre-classical composers. It is ideal for house music and, as such, in its unpretentiousness welcome material for home music making.

Mel Powell's Sonatina No. 2, played by the composer, is a strong piece. Its thematic material has very personal characteristics and its rhythmic drive is remarkable. It also sings, and its second movement is a fine lyric composition. The craftsmanship with which the composition is written gives it special distinction.

The concert closed with a Piece for Tape Recorder by Vladimir Ussachevsky. This "organized noise"—as one should call the endeavor, because it has neither a structural nor melodic system—conveys interesting sounds. H. W. L.

BROOKLYN ACADEMY OF MUSIC

Joseph Szigeti, violinist, Mar. 6, E—In the opening "La Folia" by Corelli, some insecurity of intonation was evident. It is an unhappy duty to report that this continued throughout the first part of the program. Although there were echoes of old grandeur, old fire, for the most part the performances of Corelli, the unaccompanied Bach Prelude and Gavotte in E Major, and a Kreisler Prelude and Allegro contained more effort than ease.

The first New York performance of Vaughan Williams' Sonata in A Minor, to which Mr. Szigeti holds exclusive performing rights until spring, shows the composer at his leanest and sparest lyrically, with moments of storm that are more thunder than lightning. A work of this austerity and complexity, however, deserves several hearings for a considered judgment.

Mr. Szigeti also played Brahms' Sonata in D Minor, and short works by Mompou-Szigeti, Ravel, and Hubay.

K. H.

MUSEUM OF MODERN ART

The Claremont String Quartet and assisting artists: **John Barrows,** French horn, **Joseph Singer,** French horn, Mar. 5, E—This youthful, vigorous, and brilliant quartet gave the first U. S. performance of Shostakovich's Quartet No. 5 (Op. 92), composed in 1952. As so often happens in this composer's work, his intentions are difficult to appraise. At times, the work is serious, wearing a mask of profundity; at times, it shows off, making a music-hall appeal with a juke-box waltz theme or tricky rhythmic or atmospheric effects. It is always musical, however, and melodically engaging.

Reger's contrapuntally romantic Quartet No. 5 (Op. 121) began the program, and the two guest artists joined the strings to give a delightful performance of Mozart's "Village Musicians" (K. 522). K. H.

American Cancer Society

LET'S LOOK AT THE BRIGHTER SIDE

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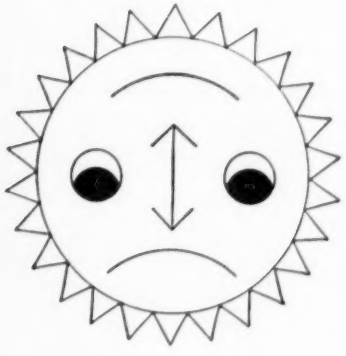

The tragic fact, our doctors tell us, is that every third cancer death is a needless death... *twice* as many could be saved.

HUNTER COLLEGE

Eleanor Steber, soprano, Mar. 3, E—The celebrated soprano of the Metropolitan Opera Association, Eleanor Steber proved as much at home on the concert stage as in the opera house with a recital which offered a program of remarkable variety and considerable technical difficulty. Through all of it, Miss Steber proved that she is beyond a doubt the proprietor of one of the finest soprano voices before the public today and, in addition, a master of her instrument, which she handles with excellent technical resourcefulness. She is also an exquisite musician. She opened the program with a group of rarely sung Schubert songs. Then, the highlight of the program, five songs by Richard Strauss.

We do not believe that there are many singers who can master the style and the vocal demands of these songs with greater perfection and affinity. Two encores after this group (among them "Da mir Dein Lied erklang") and, after the final number, the big scene from Act I of "Arabella" gave added proof how much at home the artist is with this musical fare. Five songs by Debussy and a group of Mozart arias, which are Miss Steber's special domain, closed the program. She was assisted at the piano by one of the finest accompanists heard hereabouts this season, Edwin Biltcliffe, whose sensitive instrumental partnership added to the delight of the evening. The audience went wild and did not want the artist to leave the stage. Encore after encore was freely given by the singer to acknowledge the ovations which vociferously attested to the enthusiasm of her listeners. H. W. L.

. . . Miss Steber prodigally poured fourth luscious tones. She was in excellent voice and kept getting stronger as she went along.
H. C. S., N. Y. TIMES

The musically distinguished list was presented with distinguished singing; generosity of vocal volume was combined with pervasive tonal appeal.
F. D. P., N. Y. HERALD TRIBUNE

OTHER EVENTS . . . . . .

"Don Giovanni" (film of Salzburg Festival performance), Carnegie Hall, Feb. 26, E.

N. Y. Philharmonic-Symphony, Carnegie Hall, Mar. 3, E.

Vytautas Bacevicius, pianist, Carnegie Hall, Mar. 11, E.

Rey de la Torre, guitarist, Carnegie Recital Hall, Mar. 11, E.

The Master Singers, chorus, Kaufmann Auditorium, Mar. 11, E.

National Association for American Composers, Town Hall, Mar. 17, A.

Brooklyn Philharmonia, Siegfried Landau conducting, Brooklyn Academy of Music, Mar. 17, E.

The Young Men's Symphony Orchestra, Max Jacobs conducting, N. Y. City Center, Mar. 18, M.

N. Y. College of Music Premieres Contemporary Operas

One of the most interesting programs contributed to the WNYC American Music Week Festival was presented by the New York College of Music, Feb. 20, in Carl Fischer Hall. This oldest of the city's music schools premiered two contemporary one-act operas, *Captain Lovelock,* by John Duke, and *Tom Sawyer,* an opus with considerable Mark Twain dialogue, set by Jonathan Elkus. The more romantic of the two scores follows the book of an 18th-century Danish comedy by Ludwig Holberg, and deals with the efforts and schemes of relatives endeavoring by a male impersonation ruse to prevent the re-marriage of an aged wealthy aunt. Scored for women's voices only and fluently tuneful, the quaint tale is set with

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laughter in the musical background and with the mood values and colors which are always evident in Duke's writing. *Tom Sawyer*, called a musical play, commences with the remunerative fence white-washing episode and closes with the mirth-provoking grand finale of the famous funeral—when the lads reappear and weep at their own eulogies. Much of the text is spoken and the music gives a cleverly devised background and highlight effect. Both operas, if they may be so styled, are devised for piano accompaniment, played at the premiere by Siegfried Landau, and planned for small opera groups and schools. Both are fascinating, ingenious and entertaining. The resources in singing-actors and musicians of the New York College of Music were employed with professional skill.

N. Y. Philharmonic Soloists And Special Works for 1956-57

The Philharmonic-Symphony Society announces its soloists for the 1956-57 season, the 115th of its history.

It's Musical Director will be Dimitri Mitropoulos, who assumed the leading post with the Philharmonic in the fall of 1950. Next season Maestro Mitropoulos will undertake 12 weeks of conducting the Philharmonic and in addition will take the orchestra on a spring tour of eight cities of the United States and Canada. Guido Cantelli will guest direct for eight weeks, Leonard Bernstein for four weeks, and Bruno Walter will return for a fortnight. Paul Paray will be guest conductor during a two-week period when he will make his initial appearances with the orchestra, and Igor Stravinsky will lead the Philharmonic during one week devoted to performance of his own music. Max Rudolf has been engaged for a pair of concerts, Franco Autori will continue as Associate Conductor, Andre Kostelanetz will preside over four special non-subscription Saturday nights, and Wilfrid Pelletier will be director for the series of five Young People's Concerts in Carnegie Hall.

Among the piano soloists, seven will be new to Philharmonic audiences: the great British virtuoso, Solomon; two young Canadians, the much heralded Glenn Gould, and prize-winning Ray Dudley; Geza Anda; Stanley Babin from Israel; Clara Haskil, the celebrated Roumanian-born Swiss pianist; and the American Ruth Slenczynska. Other distinguished pianists to be heard include Alexander Brailowsky, Jean Casadesus, Robert Casadesus, Clifford Curzon, Rudolf Firkusny, Eugene Istomin, Byron Janis, Witold Malcuzynski, Rudolf Serkin, and Anna Xydis.

Violinists for the season include Zino Francescatti, Leventritt Winner Betty Jean Hagen in debut, Nathan Milstein, Erica Morini, Oscar Shumsky, Tossy Spivakovsky, Isaac Stern, Camilla Wicks, and Philharmonic Concertmaster John Corigliano.

Three violoncellists announced are: Gregor Piatigorsky, Aldo Parisot, and the Philharmonic's solo 'cellist, Laszlo Varga.

Handel's *Messiah* will be given during the Christmas, 1956, period with Bernstein conducting. Soloists for the occasion are Adele Addison, Russel Oberlin, David Lloyd, and William Warfield.

In January of 1957 Igor Stravinsky will conduct three performances of his melodrama, *Persephone*, which will be given in English with Vera Zorina, narrator, Richard Robinson, tenor, and the Westminster Choir (John Finley Williamson, director).

A third work involving chorus and orchestra during the coming season is the *Psalmus Hungaricus* by Zoltan Kodaly, which has been chosen for performance by Mitropoulos with David Lloyd as tenor soloist. Bruno Walter will conduct the Mahler Second Symphony (the "Resurrection" Symphony) for orchestra, soprano, and alto solos, and mixed chorus.

There will be the usual series of subscription concerts next season: two series of 14 Thursday evenings, two series of 14 Friday afternoons, two series of 14 Sunday afternoons, and two series of 8 Saturday nights. The Philharmonic season opens on Oct. 18, 1956.

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June, 1956

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THE NATIONAL SCENE

Chorus and principals participating in the 21st Bach Festival of Rollins College at Winter Park, Fla., which culminated in a performance of the Mass in B Minor on Mar. 9. Front row, from left: WALTER CARRINGER, *tenor;* JESSE BAKER, *organist for the Mass;* SARAMAE ENDICH, *soprano;* ROBERT HUFSTADER, *director;* CAROL SMITH, *contralto;* CATHERINE CROZIER, *solo organist;* ROSS ROSAZZA, *baritone.*

PHILADELPHIA

■ Perhaps the season's finest Philadelphia Orchestra concert in the regular series was that presented by Eugene Ormandy featuring two novelties, and Zino Francescatti as soloist in the Brahms Violin Concerto. It was one of those rare occasions in music when every note seemed just right. Richard Strauss's Symphonic Fantasy from *Die Frau ohne Schatten*, given its local premiere, impressed us as a masterpiece. Ranging from melodies of almost folk-like simpicity to Wagnerian opulence, this may someday achieve a popularity equal to the *Rosenkavalier* Suite. Somewhat overshadowed by the Strauss was the world premiere of Richard Yardumian's "Cantus Animae et Cordis" for String Orchestra. Its devotional, supplicating spirit invokes the atmosphere of the cathedral, and there is a vigorous, importunate fugal interlude. Francescatti was in fine form, meaning tops. He made light of the Brahms technical demands and played the Adagio with majestic serenity. A beautifully stylistic performance of Haydn's "Miracle" Symphony (No. 96) rounded out the bill.

When a piece of music is commissioned, even from a ranking composer, the results are never assured in terms of quality. This of course is true in any field of art. But it is unfortunate that William Schuman's Credendum, commissioned for UNESCO, turned out to be empty and cerebral, although written with craftsmanship. For this listener it was the dullest new work of the season. But Rudolf Serkin rescued the program with a sparkling performance of Mozart's Concerto No. 22 and the Schumann Piano Concerto. Serkin had earlier played the Second Brahms Concerto on a Brahms program for the Pension Foundation.

Comment on other Philadelphia Orchestra programs must necessarily be brief. A telling performance of Mahler's "Resurrection" Symphony (No. 2) occupied a full program. Blanche Thebom, contralto; Marlys Watters, soprano; and the Rutgers University Chorus assisted ably. . . . A third and final program in the Sibelius cycle, for the composer's 90th birthday, introduced the "Hymn to the Earth" (Maan Virsi), with the Philadelphia Orchestra Chorus; it was a short and undistinguished work. . . . William R. Smith, assistant to Ormandy, shared one program and gave clean-cut performances of Beethoven's "Prometheus" Overture and Mozart's 29th Symphony. He was less successful in excerpts from Berlioz's *Romeo and Juliet.*

■ Jussi Bjoerling scored (sold-out house) in thrilling opera arias and gifted lieder singing in a Philadelphia Forum recital. The Forum also scored a coup with the local bow of the National Ballet of Canada in two performances. Featuring ballets by Antony Tudor and a talented ballet corps drilled by Celia Franca, this is indeed a well-Tudored troupe.

■ A Mozart Piano Festival, on the All-Star Concert Series, proved an outstanding event of the season, with Boris Goldovsky and that unexcelled two-piano team of Luboshutz and Nemenoff. With Boris conducting, his Uncle Pierre and Aunt Genia gave a smoothly perfect performance of the Two-Piano Concerto in E-flat, and all were heard in the Three-Piano Concerto. Nemenoff conducted while Goldovsky gave a poetic reading of the Piano Concerto No. 17 in G. . . . Emma Feldman's series also presented Nathan Milstein in a scintillant recital, and Hilde Gueden and Cesare Valletti in a charming joint recital.

■ Among chamber highlights have been the Philadelphia Woodwind Quintet (Philadelphia Orchestra first-desk men) in one of their too rare concerts; the Juilliard String Quartet, masterfully playing Schubert, Bartok, and Haydn; and Eleanor and Vladimir Sokoloff in an inspiring recital of music for four hands at one piano.

SAMUEL L. SINGER

BIRMINGHAM, Ala.

■ The Alabama Federation of Music Clubs held its annual Convention in Birmingham this year, beginning Mar. 14, State President, Mrs. W. W. Pearson, of Tuscaloosa, presided. Largely attended by delegates from all parts of the State, this convention was especially honored by the presence of the President of the National Federation of Music Clubs, Mrs. Ronald A. Dougan, of Beloit, Wis., who delivered the keynote address at the banquet that climaxed the second day's session. Emphasizing the importance of musical education, Mrs. Dougan pointed out that the National Federation of Music Clubs is the largest organization in the world dedicated to music (5500 clubs, 600,000 members). She stated that in the past 30 years the Federation has launched the careers of 20 famous artists at the cost of more than $400,000 through the vastly expanding scholarship fund, auditions, music camps, and junior festivals in which 25,000 young people participate annually. She said that in these days when there is much concern over juvenile delinquency, the Federation believes that by arousing the musical interests of young people we are fighting delinquency with a formidable weapon. Placing its vast influence behind important legislation, the National Federation of Music Clubs is working for a Commission of Fine Arts in Washington, for the Feist Bill to reduce rates on sheet music, and for a

bill for a Congressional charter to the National Music Council. "These social and spiritual needs are of greater significance today than ever before, because psychiatrists, as well as musicians and educators, are recognizing the contribution music makes in the development of mentally healthy and happy young people."

Outstanding among the musical programs presented was the singing of Miss Patricia Huddleston, the reigning "Miss Alabama" and winner of the National Federation of Music Clubs' Stephen Foster Award.

■ All Birmingham thrilled with pride at the first performance of the newly organized Birmingham Civic Opera, which took its place beside the Birmingham Civic Symphony Orchestra and the Civic Ballet. It was an artistic achievement, this first performance. A beautifully staged production, Puccini's *Madame Butterfly*, was set against a background of a real flower garden, with blooming cherry trees, azalea bushes, and a deep blue sky beyond. The voices of the singers—all local, except James Sasse, of Chattanooga, who sang Pinkerton, and Richard Collins, of Auburn, as Sharpless—were beautiful. Madame Butterfly was portrayed the first night by Joyce Addington, and the second night by Bette Ruth Hanson. Freda Rosa White was Suzuki, and Kate Pinkerton was sung by Betty Jo McWilliams. The acting was convincing and capable, eliciting warm applause and cheers from the large audiences that attended both nights. Robert Swenson is President of the Birmingham Opera Association; Martha Dick McClung, Executive Vice President and Producer.

■ The Birmingham Symphony Orchestra gave a memorable performance of Honegger's Lenten oratorio "King David," Arthur Bennett Lipkin, conducting, and assisted by the Symphony Chorus and soloists Patricia Huddleston, Beverly Wolff, and Russell Hedger. The 150-voice chorus was directed by Hugh Thomas, of the Birmingham Conservatory of Music. The performance was carried by the "Voice of America" to Manila, and radioed from that city throughout the Philippine Islands. Among the distinguished guests here for the event was Jose Fornier, Vice Consul to the Philippines, who made a short talk during intermission. ALICE GRAHAM

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CHICAGO

■ The Chicago Symphony Orchestra under Fritz Reiner brought two of the season's most colorful programs to the midweek concerts of the past fortnight, with fresh first performances at these concerts of Bernhard Heiden's ingenious set of variations, inspired by Euphorion, of Goethe's *Faust;* two pieces—"El Puerto" and "Triana" from Albéniz' "Iberia," arranged for orchestra by Arbós; and four songs from Turina's cycle, "Canto a Sevilla," Poem for Voice and Orchestra, sung enchantingly by Victoria de Los Angeles. Earlier in the program, this warm and charming artist had displayed in Mozart's cavatina "Porgi Amor" from *The Marriage of Figaro,* the recitative "E Susanna non Vien," and the aria "Dove Sono" from *The Marriage of Figaro,* not only her rich mellow voice, colorful throughout its wide range, but an abundance of musical intelligence as well. She was given orchestral accompaniments of the utmost sensitivity.

The full spirit of Prokofieff's ballet music from *Romeo and Juliet* (First Suite) was caught up in Reiner's reading of the score, brought wonderfully to life, as was the programmatic Strauss Suite from music to *Der Bürger Als Edelmann,* which opened the next week's program so brilliantly. Following was Segovia's performance of Ponce's Concerto of the South for Guitar and Small Orchestra, a performance too faint to be heard to advantage. We look forward to hearing this master artist in solo recital next week.

■ It was a happy circumstance and a particularly fitting one that concerts of such artistic excellence as those of Virtuosi Di Roma and Artur Rubinstein should have occurred one concert apart (March 10 and 11, respectively), marking two of the season's foremost occasions.

The gleaming, bright, and perfectly blended ensemble, under the hands of its extremely sensitive leader, Renato Fasano, communicated wonderfully chamber works of T. Albinoni, G. Valentini, Vivaldi, Bellini, and Rossini. It was a pleasure to hear again the superior solo oboe of Renato Zanfini and Guido Mozzata's beautiful solo performance of the Vivaldi Concerto for Violin and Strings (original version, Op. 3), and other solo performances by violinists Franco Gulli and Edmondo Malanotte. This group of Italian virtuosi has won a large and discriminating public here which stayed intact (after this, their third concert) for a number of choice encores exquisitely performed.

■ Yehudi Menuhin played a magnificent recital in Orchestra Hall on Mar. 14, proving himself worthy of his place among the master violinists of the day if only for his notable performance of the Bach G Minor Sonata (for violin alone). This work, Beethoven's "Spring" Sonata, the Mendelssohn Concerto, and works by Bartok, Ravel, and Novacek were played with so much artistry, tonal beauty, and refinement as to win his public anew.

■ The International Society for Contemporary Music, in cooperation with the University of Chicago, presented a concert of chamber music in Ida Noye's Library recently, with performances of Leonard Meyer's Trio for Clarinet, Viola, and Piano; Roger Sessions' Second Sonata for piano; Milhaud's "Trois Poèmes de Jules Supervielle," for soprano and piano; Leland Smith's Sonata for viola and piano; and Three Songs from William Shakespeare (1953) by Stravinsky.

■ Cara Verson's recital appearances this season, featuring piano works of contemporary composers, include those for the Tuesday Musicale at Grand Rapids, Michigan; the Musicians Club of Women's spring meeting at the Arts Club of Chicago; Mu Phi Epsilon Sorority at the Cordon Club; and for the February program of the Chicago Artists Association held in the same Club rooms.

■ When the North Park College Choir, conducted by Dean Donald V. Ohlsen, opens its 1956 tour in Princeton, Ill., on April 5 (to extend through May 10) a newly formed Women's Choir will be a special feature of the program. States in which the choir will be heard on its five-week tour are Illinois (Princeton, Paxton, Joliet, Rockford and Chicago), Pennsylvania (Ridgeway and Port Allegany), New York (James Town, Brooklyn, and

Buffalo), Connecticut (Bridgeport and New Britain), Rhode Island (Providence), Massachusetts (Boston, Worcester, and Springfield), Ohio (Youngstown), and Indiana (Elkhart). The tour will close with the choir's annual concert in Orchestra Hall, Chicago, on May 10.

■ A new musical organization, Contemporary Concerts, Inc., has recently been formed here to give several annual concerts of works by contemporary composers. The first of two spring concerts (May 2 and 23) will present the Fine Arts Quartet in Chicago premieres of quartets by Shostakovich (No. 4), Bloch (No. 4), and Wallingford Riegger (No. 2).

Officers and founding directors of the organization are Marion Bard Boand, composer, President; Herbert Zipper, conductor of the Chicago Business Men's Orchestra and Director of the Community Center of the North Shore, Vice-President; Mrs. Norwood Bard, secretary-Treasurer; George Sopkin, Librarian; and others. Thor Johnson, William Schuman, and Leo Sowerby are members of the Advisory Board.

Composers wishing to submit scores to be considered for performance in the Contemporary Concert programs may send them to Contemporary Concerts, Inc., 159 E. Ontario Street, Chicago 11, Illinois. Scores must be for small combinations, printed in ink and accompanied by a tape recording. Home recordings are acceptable. Composers from any part of the country are eligible. Programs will be made up of works by composers living anywhere in the world and not necessarily confined to first performances.

■ Andrew Foldi- re-engaged for his fifth season at Grant Park, will sing the leading bass role of Colline in *La Bohème* with members of the Metropolitan Opera Company and the New York City Center Opera Company, when the opera is presented in the Park in August, 1956. The versatile basso will sing solo recitals in April at Notre Dame University (April 23), the University of Chicago in Mandel Hall (April 27), and for the Chicago Woman's Aid (April 4), for which he will also give a Lecture Recital. Others will be given for the Rockford Jewish Community Center, Oak Lawn Community Center, and the Hillel Foundation, University of Chicago.

Mr. Foldi's Oratorio engagements (April 28-May 15) include those with the St. Louis Bach Society (St. Matthew Passion), University of Chicago, Rockefeller Chapel (St. John Passion and the Mozart Requiem), May Festival, Cornell College, Mt. Vernon, Ia. (Mozart's Coronation Mass), and with the Swedish Choral Club of Chicago (Mozart's Coronation Mass and the Puccini Mass). He appeared earlier in the season with the Duluth Philharmonic Orchestra as Zuniga in Bizet's *Carmen*, and with the Rockford Symphony in Beethoven's Choral Symphony.

■ The highly gifted and accomplished young Chicagoan, Edith Lang, dramatic soprano from the Sonia Sharnova Studios, and recipient of a 1954 Fulbright Award, has been re-engaged for the 1956-57 season at Hamburg Staatsoper. She has been singing Aidas and Leonoras throughout the present season, and during the current month will sing the title role in Janacek's *Jenufa*.

■ Ruth Ray, American violinist, appeared in recitals recently with pianist Julian Bern, at Cornell College Conservatory of Music in sonatas of Beethoven (A Major No. 2, Op. 12) and Grieg (C Minor, Op. 45) and pieces by Saint-Saens, and for the Beethoven Club in Cedar Rapids, Ia., playing sonatas of Beethoven (D Major), Mozart (B-flat), and Franck.

■ The Allegro School of Ballet has announced for its 1956 Summer Session (June 25-August 31), the most extensive program and the largest faculty which the school has ever offered. Among the outstanding teachers will be Lorna Mossford, formerly leading soloist, Sadler's Wells Ballet; Alan Howard, soloist, Ballet Russe de Monte Carlo; and Eric Braun, soloist, Ballet Theatre.

There are two new dance departments which include Modern Jazz—taught by one of New York's leading teachers, Leon Palmisano, and Laban Dance Notation, taught by Allan Miles, a registered teacher with the Dance Notation Bureau, New York.

Recent productions performed by The Allegro Ballet Ensemble were as follows: Dances from "Les Sylphides," arranged by Lorna Mossford, for the

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Chicago Artists Association, Curtiss Hall; and Excerpts from "Sleeping Beauty," for the Society of American Musicians at the Cliff Dwellers Club, Orchestra Hall. On Mar. 25 a program given for the Illinois Federation of Music Clubs, held in the Music Room at the Fine Arts Building, featured a Divertissement from "Coppelia," under the direction of Marie Comstock and Lorna Mossford.

■ Thaddeus Kozuch, well-known pianist, who combines his concert engagements with teaching commitments, was presented in recital at Chicago Teachers College on Mar. 19, and earlier in the season made two solo appearances with the Chicago Symphony Orchestra on the Saturday Evening Concert series, playing Chopin's F Minor Piano Concerto and Saint-Saens "Carnival of Animals."

In addition to teaching on the artist faculty of De Paul University School of Music, Mr. Kozuch is visiting Professor of Piano at Mary Crest College, in Davenport, Iowa.

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New Orleans Symphony To Tour Latin America

The New Orleans Symphony (Alexander Hilsberg, music director) will leave New Orleans on the morning of April 2nd to begin its one-month tour of Latin America.

With Conductor Hilsberg directing, the orchestra will play 27 concerts in as many cities. The tour will begin in Havana, touch on the Caribbean islands and republics, then dip into the northern coast of South America (extending into South America as far as Lima, Peru), cover nearly all of Central America, and wind up with final concerts in Mexico.

The New Orleans Orchestra is not only the first to go to Latin America under the ANTA program, but the fourth symphony orchestra to be selected by the government to tour foreign countries. The other three—the Philadelphia, the former NBC Symphony, and the New York Philharmonic - Symphony—toured Europe and the Far East.

Music cum Baseball in Texas

As unalterable as the law of gravity is the statute stating that Texans must not do things like other people. It must be different—bigger and better. Following that line, the people of Abilene, Texas, have come up with a unique "first"—a symphony orchestra and a baseball team working together, each helping to further the other's interests. Shortstops are not switching to cello, nor are flutists going to be called upon to pinch-hit, but the two organizations have struck up a very close relationship.

At this moment, the members of the Abilene Symphony Women's Guild, more than 100 strong, are out selling season tickets for the 70-game home schedule of the Class "B" Abilene Blue Sox.

At a recent concert given by the orchestra, one of the surprise features was a rendition of "Take Me Out to the Ball Game" by a barbershop quartet. The orchestra will likewise be featured at the opening game of the Blue Sox, at which time they will present some of the more classic selections, climaxing the concert with a full-length tone poem "Casey at the Bat," written especially for the occasion.

The end result? Entertainment for everyone in the family. And another result might be that Symphony Conductor Walter Charles might be heard calling for a "high hard one" from the brass section during rehearsal, while Manager Art Perkins of the Blue Sox shouts "Andante! Andante!" to a runner as he rounds third.

Ah, Texas!

Artists and honored guests at a reception following a recent concert of the Cheyenne (Wyo.) Symphony Orchestra. From left: MRS. R. S. GRIER, *Symphony Society President;* HON. V. S. CHRISTIANSEN, *Mayor of Cheyenne;* FREDELL LACK, *violin soloist;* WILL SCHWARTZ, *conductor;* MRS. SCHWARTZ; and MRS. CHRISTIANSEN.

CLEVELAND

■ The Cleveland Institute of Music celebrated the 75th birthday of Ernest Bloch, who was the school's guiding spirit 35 years ago. Cleveland was at that time unable to understand and measure the greatness of this composer whose stature has risen so sharply since then. In an excellent rendition of his works Marcel Dick conducted the Institute Orchestra in the Concerto Grosso No. 1, with Arthur Loesser in the piano part. Reuben Caplin directed the Institute Chorus with Irvin Buschman, baritone, as soloist in the deeply moving Sacred Service, in which other solo parts were sung by Paula Clark, Laura Engoglia, Gloria Shafran, and Elizabeth Unis. Marcel Dick again conducted the orchestra in Four Episodes for Chamber Orchestra, with Ward Davenny, present director of the school, at the piano. Severance Hall resounded with ovational applause and Mr. Davenny read a long and appreciative telegram from the composer expressing his gratitude and appreciation.

■ In two special concerts by the Cleveland Orchestra Jascha Heifetz was the feted soloist in the Beethoven and the Brahms Violin Concertos. George Szell and the orchestra contributed impeccable cooperation in addition to performing Beethoven's Fifth and Brahms' Second Symphonies unforgettably.

■ Mozart and his music is running like a silver stream through our musical life this year. A special Mozart program was provided by the family triumvirate Goldovsky-Luboschutz-Nemenoff! It was an altogether exquisite experience to hear these artists alternate at the pianos and the conductor's stand in such works as the Concerto for two pianos in E-flat, Goldovsky with the baton; the three-piano Concerto, with Boris joining in both capacities as pianist and conductor; and finally Uncle Pierre conducting, with Boris as soloist in the

Concerto No. 17. As Cleveland's erstwhile favorite son, Mr. Goldovsky and his fellow artists were cheered by an enthusiastic audience.

■ Maria Stader's clear soprano voice has the peculiar quality essential to Mozart's music. Her rendition of three arias—"Et Incarnatus Est," "Verrei Spiegarvi," and "Voi Avete un cor Fedela"—suited her completely. In Mahler's Fourth Symphony she again contributed her fantastic tale of the last movement with charm. George Szell unrolled the canvas of this symphony with loving care.

■ And now Sibelius at 90: Undisturbed and unheeding the hideous musical experiments of our times, this great symphonist pursues his path of writing music that is warm, sincere, and human, a great composer indeed—and this was definitely emphasized by Mr. Szell's program consisting of the tone poem En Saga and the popular Second Symphony. Making his bow with the Finnish master's Violin Concerto was Assistant Concertmaster Anshel Brusilow, who joined the orchestra only this year. To say that his interpretation of the work was an excellent one is putting it mildly. The young man is a seasoned artist who ranks with the finest in the land, and his success was immediate and decisive. Prolonged applause rewarded his performance, which he shared with conductor and colleagues.

■ Prof. F. Karl Grossman, conducting the third and last concert of the season by his Philharmonic Orchestra, paid tribute to Charles V. Rychlik, veteran Cleveland composer and teacher of many fine young violinists who are occupying important posts in orchestras throughout the nation, by opening his program with Rychlik's Dramatic Overture. Couched in the finest tradition of the classics, it made an excellent impression and the audience applauded the composer warmly. Josef Gingold appeared as soloist in the Mendelssohn and Paganini D Major Concertos, doing ample justice to both. Debussy's Nocturnes completed this fine program. ROSE WIDDER

LOS ANGELES

■ Berlioz' *The Damnation of Faust* and solo performances by Wilhelm Backhaus, Nathan Milstein, and Muriel Kerr have been featured in recent concerts by the Philharmonic Orchestra under the baton of Alfred Wallenstein.

Martial Singher's commanding sense of style and flair for characterization made his contribution to the Berlioz concert-opera the dominating aspect of the offering. However, all of the soloists—Suzanne Danco, David Lloyd, and Donald Gramm—contributed poetically conceived, well-sung portrayals that made the ensemble solo work consistently high in quality. The Roger Wagner Chorale of 150 voices was notable for its dynamic flexibility and accuracy in attack, and the feeling of verve that is a hallmark of its singing was again present.

If Wallenstein's and the orchestra's interpretative and communicative powers fell below the standards they had set with Berlioz' *Romeo and Juliet* a few seasons ago, the fault may have been as much with the composition as with this performance. The major lack was an absence of Gallic spirit in Wallenstein's leadership—an absence made notable by the sardonic flair which Singher imparted to his role.

Backhaus' playing of Beethoven's Fourth Piano Concerto was a thrilling experience to hear. It was powerful, yet ebullient; the piano tone was solid but relatively uncolored; the pedal was used sparingly; and never, I felt, had I heard the music phrased with such innate majesty. Wallenstein's interpretation was far different than that used to accompany Rubinstein last season, for instance; he followed Backhaus' lead with reverent regard. The music emerged with great intensity, but without superficiality or sentimentality. The second movement, with its presaging chordal introduction for the strings, followed by the timidly tiptoeing piano, had a dramatic and mysterious aura.

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its local premiere on this program, though it is a decade old and we have recently heard his sixth. Terse and well-constructed, it is nevertheless essentially conservative and romantic in idiom. Essentially, it is skilled rather than imaginative and important.

Milstein's program with the Philharmonic featured the Bruch G Minor Violin Concerto, which was given an impassioned but not sentimental reading in which a deft balance kept the music from sliding into the slough of the saccharine. With such treatment the concerto easily outshone the banalities of Gould's "American Symphonette" or the brash, deafening reading of Shostakovich' Fifth Symphony.

The Canadian pianist Muriel Kerr, now on the faculty at U.S.C., created a very favorable impression with her playing of Chopin's F Minor Concerto at the next concert, particularly by the poetic beauty of her passage work, but she and Wallenstein seemed unable to sustain their romantic concept consistently throughout the work. Miss Kerr's touch, her ability to decorate by dynamic variation, and the clean-etched outlines of many linking phrases illuminated many parts of the score. On the same program was an extremely sensitive performance of Virgil Thomson's "Acadian Songs and Dances," plus a reading of Beethoven's Seventh Symphony which spread its pinions and soared in the Vivace of the opening movement and much of the Finale.

■ The Los Angeles Chamber Symphony's final concert of the season at U.C.L.A. was led by the Philharmonic's associate conductor, John Barnett. After opening with a pleasant but unprovocative Serenade for String Orchestra (Op. 11) by Dag Wiren, Barnett and his fantastically adept ensemble had a field day by contrasting Mozart's ingenious and exquisite Symphonie Concertante for Oboe, Clarinet, Horn, Bassoon, and Orchestra with Bartok's Music for String Instruments, Percussion, and Celeste. The exploitation of color, the keen realization of factors in phrasing, and a genuine feeling for the differing styles of these works made the performance both delectable and exciting.

■ The recent concerts presented by the Music Guild of Los Angeles have continued that group's consistent emphasis upon the presentation of internationally acclaimed ensembles in programs which usually are planned to offer works that are not on the concerts given for the average commercial management. Thus the final subscription program of the 11th season brought both the Paganini Quartet and the duo-piano team of Vronsky and Babin to the stage for an all-Mozart concert which included the "Dissonant" Quartet (K. 465), the D Major Sonata (K. 448) for two pianos, the C Major Sonata (K. 521) for piano, four hands, and the G Minor Quartet (K. 478) for piano four hands and strings. This was unquestionably the finest, most perfectly styled and phrased all-Mozart concert of bicentennial observances thus far held here. Charm, vitality, and delicacy were perfectly melded by the six artists.

The Virtuosi di Roma spanned a century of Italian baroque music with their Music Guild concert, and in Pasadena, for the Coleman Chamber Music Association, gave an all-Vivaldi program which included a ravishingly beautiful performance of "The Four Seasons" and some entrancing playing by Renato Zanfini in the D Minor Concerto for Oboe and Strings. Both concerts by this ensemble had a vivid, vernal freshness that was exhilarating at the same time that it was relaxing.

Piquant, vital, unbelievably homogenous playing marked the fascinating concert by the Woodwind Ensemble of Paris for the Music Guild. The subtlety of expression evinced in tonal color and dynamic flux was miraculous, and three Mozart pieces plus works by Vivaldi, Rossini, Hindemith, and Ibert still made a program that seemed far too short. This was music-making of real rarity, delicate, deft, utterly enjoyable, and filled with the zest and sensitivity of youth.

Yet another import by the Guild was the Trio di Bolzano, which gave a gripping performance of Schumann's D Minor Trio (Op. 63), playing with a passion and urgency that swept the thousand listeners into a world of unbelievably complex emotional fantasy. Music by Stradella, Mozart, and Mendelssohn also served to display their intensity and superb stylistic and tonal unity.

■ There have been several excellent recitals here by local artists in recent weeks. Nathan Kaproff, violinist, and Elmer Bernstein, pianist, gave a splendid recital at which the three Sonatinas (Op. 137) by Schubert vied in interest with the titanic First Sonata by Bela Bartok. These young artists stimulated by their technical brilliance, consistent balance, considerate musicianship, and a real awareness of the music's emotional pulse.

■ Georgia Laster joined with Verna Arvey Still to present an entire program of music by the sadly neglected William Grant Still, an American composer who has made this city his home for several years. As sung by Miss Laster (an exceptionally sensitive interpreter and fine vocalist), Mr. Still's songs proved that composers are still, unfortunately, without too much honor in their own country. This program, emphasizing Still's output in smaller forms, enabled one to gauge the exceptionally poetic character of the composer and the adroitness with which he communicates a wide range of dramatic reactions within a tastefully confined, sometimes even monochromatic framework.

■ Contemporary Japanese music vied with a musicianly performance of Bach's "Goldberg" Variations at the concert played by Nisei pianist Yoshiko Niiya. Saburo Takata's suite of Preludes for Piano was a 16-minute sequence of quasi-impressionist character, non-oriental in mode, and most persuasive in the sequence titled "The Sunlight Dances in the Wind." Yasuji Kiyose's "Manzai" and "Springtime at the Hills" was the work of a 55-year-old artist whose music suggests more of the land of his birth thanks to its reliance upon Japanese folk rhythms. Both of these composers benefitted from Miss Niiya's delicacy of touch, exploitation of color, and assured but unostentatious musicianship.

THE ANGELAIRES, *versatile harp quintet sponsored by maestro-producer Howard Lanin, are completing their fourth annual tour of the U. S. and Canada under Columbia Artists Mgt. On April 5 they will appear at the Waldorf-Astoria in New York for the Sesquicentennial Celebration of the New York County Medical Society. Left to right:* CAROL BAUM, MARJO BREUSING, KATHLEEN HADEN, DIANE WILLIAMS, MARIAN HARDING.

■ Donald Combs, baritone, revealed a good, clear voice, enhanced by splendid enunciation and considerable dramatic ability in his concert at Santa Monica. He was particularly fine in Ravel's song suite "Don Quichotte à Dulcinée," with Raymond McFeeters as his subtle accompanist.

■ Charles Gallagher, a pianist long on the faculty of Butler University, made his local bow in a duo-recital with tenor Deane A. Tack at Pasadena City College. An enthusiastic audience greeted their interestingly varied program. . . . Lillian Steuber's recital at U.S.C. was highlighted by some splendidly played Scarlatti and Bach, and by her perceptive reading of three Preludes by Halsey Stevens. . . . The recital by soprano Gina Rifino, also at U.S.C., was marked by tasteful musicianship and considerable expressive power in her singing of songs by Alban Berg, Joseph Marx, and the monologue of the composer from Richard Strauss' *Ariadne auf Naxos.* C. SHARPLESS HICKMAN

Don Giovanni in Buffalo And Rochester

In commemoration of the 200th anniversary of Mozart, the Buffalo Philharmonic, under the direction of its conductor and Music Director Josef Krips, presented three performances of *Don Giovanni.* Two of these performances were held in Buffalo's Kleinhans Music Hall, and the third was presented in the Eastman Theatre in Rochester under the auspices of the Rochester Civic Music Association.

The production featured an international cast headed by James Pease in the title role, Fernando Corena as Leporello, Suzanne Danco as Donna Anna, Teresa Stich-Randall as Donna Elvira, Pierrette Alarie as Zerlina, Leopold Simoneau as Don Ottavio, Leon Lishner as Masetto, and Herbert Beattie as the Commendatore. The Chorus of the State Teachers College of Buffalo was under the direction of William Tallmadge.

The stage production was directed by Werner Graf, son of Metropolitan Opera stage director Herbert Graf. Previous to the Buffalo production, Mr. Graf had assisted his father in directing the filmed version of *Don Giovanni,* produced two years ago at the Salzburg Festival.

The scenery was especially designed for the small stage of Kleinhans Music Hall by Richard Rychtarik, chief designer for CBS Television. Utilizing a permanent set with two exits and a balcony on either side, Mr. Rychtarik achieved interesting and contrasting effects in the twelve scenes by the use of color projections, thrown upon a light-blue plastic screen by a wide-angle projector behind the stage.

National Music Week

More than 3,500 communities throughout the nation will participate in Music Week 1956, according to advance reports received by the National and Inter-American Music Week Committee in New York City. Again this year, every state and territory governor of the United States has accepted membership on the Honorary Music Week Committee. "Music Keeps Your Life In Tune" is the musical keynote selected for the Week, which will be celebrated this year May 6-13, the 33rd observance.

The two main objectives of Music Week are (1) to stimulate year-round interest in music and music education; (2) to advance specific local music projects of permanent social and cultural value. The promotion of wider acquaintance with good music by the American composer has always been a basic endeavor of the national committee.

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American soprano LEONTYNE PRICE *(third from left) is shown with* MISS ANJANI MEHTA *(Asst. Dir. of the India Tourist Office in New York),* DAVID GARVEY *(at the piano), Miss Price's accompanist, and* LARNEY GOODKIND, *her Personal Manager, just before leaving for a series of seven concerts in four major cities of India. The tour was arranged in cooperation with ANTA's International Exchange Program.*

FLORENCE

■ During all this winter music-loving citizens of Florence have been disturbed by rumors circulating about the cancellation of the "Maggio Musicale," 1956. One of the oldest and most important European music festivals, which since 1933 has set the pattern followed by so many others, the "Maggio" seems to have exhausted the financial help from the Italian Government, which has supported it since it first came into being. Subventions to cultural institutions have been drastically cut ths year all over the country; the national budget is overloaded with obligations of an economic and social character, leaving little for music and the arts. Thus, the directors of Florence's famous "Maggio" declared some time ago that they may not be able to launch the 19th Festival on the usual high artistic level. Another reason is the enormous increase of expenses for staging, settings, and compensations to internationally known conductors, singers, and stage directors. Budgets have shown a growing deficit from year to year. Month after month went by, and while all the other European festivals had long ago published their exact programs and dates, and tourists had provided for their reservations of transportation and tickets, nothing was known in Florence of what would be provided for these foreigners who, after a day of sightseeing, like to spend their evenings listening to good, interesting, and stimulatingly performed music.

However, at last, less than six weeks before the usual inauguration date, some kind of decision has been made. Pressure from the Rome Ministry, which hands out the Government's financial support (and thus, unfortunately, is also authorized to interfere with the artistic plans those means will be used for), is prevailing for the set-up of a "popular" repertory, one which would guarantee full houses. While having to repeat again and again the ominous "it seems," such programming looks indeed meager and by no means festive. Three of Verdi's most frequently performed operas—*Traviata, Forza del Destino,* and *Don Carlos*—are to be given—nothing to get excited about—and with such prominent interpreters as still are available at this advanced season. Renata Tebaldi will be heard, to the great delight of opera lovers; it is fortunate that she was the only singer who insisted on having her contract signed last summer. Zandonai's *Francesca da Rimini,* one of the best items on the list of contemporary Italian operas, in the title rôle of which the soprano wanted to appear, was eliminated from the program; the staging of this revival seemed too costly. Miss Tebaldi's plan to sing *Manon Lescaut* was shelved for the same reason; so also, by veto of "those people in Rome," was one of Director Siciliani's favorite projects which he had been studying and preparing for several years, the Italian première of Busoni's nearly forgotten opera *Die Brautwahl (La Sposa sorteggiata).* No exhumation, no modern opera, no unusual artistic staging, all of them famous features of bygone Maggios, are contemplated. Whereas the decision to present Wagner's "Ring" with a complete German ensemble—appearing of course, *sub auspicciis* and on expense of the German Government—seems most unpalatable and in bad taste to music lovers with even a slight feeling for the blending of theatrical events with the surrounding atmosphere. It is also hard to believe that, with Bayreuth and Munich so near, anybody from abroad would choose to spend the delightful Florentine summer nights listening to Wotan's "Addio" and Alberich's curse.

Meager press releases oozing out these days from the "Teatro Comunale," most of them starting with "it seems that," indicate that the so-called Festival of the Year will be inaugurated on May 5th with *Traviata,* Renata Tebaldi singing and Tullio Serafin conducting; that all three Verdis will be repeated several times; that two "Nibelungen" cycles will be heard between May 13th and 22nd; and that there will be added some not too interesting concerts, conductors as yet anonymous. Also, "it seems" that Monteverdi's *Orfeo* will be staged in June in the open-air theatre of the Boboli Garden, where also a number of ballet productions by an all-Italian group (the foreign ones are too expensive!) are planned.

The outlook for this "Maggio" certainly is not favorable. But the tourists who do not plan their trips too early, or who are willing to change them at the last minute—should they decide to include Florence this year in their itinerary—will know where to spend their evenings, though they are apt to miss the stirring artistic events and the social glamor of bygone "Maggios." It would have been better politics to save this famous name for better times to come, for the return of a possible full-dress set-up of what it has stood for for many years.

■ Those who had debated and most intensely disavowed the decision to apply the name "Maggio" to a meager musical spring program, and to impair its future success, had recommended arrangements of just one simple, unpretentious, but attractive summer *stagione,* which would have proved quite sufficient even for the rather exacting public of the main tourist season. The winter *stagione* at the "Teatro Comunale," which was held last December and January in Florence, was most interesting, successful, and, although visited only by a local public, even satisfactory from the financial point of view. One was surprised to see that Ponchielli's good old *Gioconda* enjoyed five sold-out houses; Anita Cerquetti, the young and very gifted soprano who recently made a successful American debut in Chicago, sang the title rôle, assisted excellently by Ebe Stignani, Gianni Poggi, and Ettore Bastianini. Puccini's *Triptique*

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and Moussorgsky's *Fiera di Sorosscinska* attracted huge and attentive crowds, as did a revival of Mascagni's rarely heard *Maschere*. Thus, an enthusiastic public did full justice to a repertory much less "popular" than the one announced for this "Maggio." It was also noted that, without presenting internationally famous and consequently too expensive personalities on the stage and at the conductor's desk, the *stagione* resulted in thoroughly enjoyable, well-prepared, and well-balanced performances. Emidio Tieri and Gabriele Santini appeared as successful conductors, and Carlo Maestrini, Florence's own young and talented *regisseur* (engaged for San Francisco next winter), offered some remarkable staging. Last on the program was a charming and lively evening presenting two short Italian works—the opera-ballet *Burlesca* by Antonio Veretti, recently appointed dean of the Florentine Conservatory of Music, and the *Boutique Fantasque* by Rossini-Respighi. Both were conspicuously choreographed by Victor Gsovsky, staged by the German Frank de Quell, and again conducted by Emidio Tieri.

■ Concert activities have been brisk this season in Florence, and many distinguished musicians appeared in recitals organized by the "Society of Friends of Music" or with orchestra under the batons of such distinguished conductors as Ansermet, Rodzinski, Scherchen, Carlo Maria Giulini (one of the most interesting and able Italian conductors of the younger generation) and others. The public of this city is rather conservative in its tastes, and artists known for years and highly esteemed, have appeared again and again. Heifetz, Milstein, Backhaus, and the "Quartetto Italiano," pride of the Nation, remain favorites. Among appreciated newcomers one might mention the Juilliard Quartet, which successfully toured many music centers, as well as the pianists Clara Haskil and Solomon. This extraordinary Englishman conquered a huge audience with his striking and in every respect superior rendering of the First Concerto of Brahms, with Giulini as adequate partner. Musical gourmets are looking forward to listening to the forthcoming Florentine debut of Ralph Kirckpatrick in one of his famous All-Scarlatti programs.

GISELLA SELDEN-GOTH

GERMANY

■ One of the memorable events of the season: Herbert von Karajan conducting the Philharmoniker, the St. Hedwig's Cathedral Choir, and an array of brilliant soloists (Martha Mödl, Ernst Haefliger, Nicola Zaccaria, Murray Dickie, and Gustav Neidlinger) in a concert performance of Stravinsky's *Oedipus Rex*. It was an extremely cultivated, almost elegant rendering of the work, more Cocteau-ish than Stravinsky-ish in character and thus miles apart from Klemperer's famous interpretation.

■ These have been rewarding weeks: Cluytens is now considered a regular conductor of the Philharmoniker; his recent all-Ravel program was a unique joy, and the Philharmoniker rose splendidly to the occasion. The RIAS orchestra, which has lived through some awkward months of financial insecurity, seems now again well on its feet since the two West Berlin radio stations and the municipal authorities have agreed to pay for the expenses. Klemperer appeared and led a high-spirited performance of Mahler's Fourth, and Lorin Maazel, a 25-year-old American of Dutch extraction, made his Berlin bow that was nothing short of a sensation. His three-hour program, made up of a Haydn symphony, Mozart's A Major, and Ravel's Piano Concerto for the left hand (played stupendously by Casadesus), Stravinsky's Chant du Rossignol Suite, and Scriabin's "Poème de l'exstase" might have proved dangerous for many well-established batonists. This young boy steered through the technical and stylistic cliffs of this mammoth bill as if he had been born with these works. We need no longer complain about the dearth of top-rank young conductors; Berlin, at least, has heard two extremely promising ones within a very short time: Thomas Schippers and Lorin Maazel.

■ I doubt whether any other opera-house in the world surpasses the East Berlin Staatsoper in sheer number of premieres. This season has already brought us new productions of *Meistersinger, Don Giovanni, Eugen Onegin, Fidelio, Wozzeck, Tristan;* now *Trovatore* has been added to the roster. Plagued by misgivings at the outlook of Verdi in German, we found the result far better than anyone had dared to hope. Direction and designs were adequate, and Hans Löwlein conducted with youthful zest and energy; the choral singing was again in a class of its own. The Leonora of Hedwig Müller-Bütow was undistinguished, but Helge Rosvaenge as Manrico is still the best representative of this part on German stages; Kurt Rehm and Gertrud Stilo were newcomers to the roles of Luna and Azucena, respectively. Both have plenty of vocal resources, which they use with fine dramatic intensity.

■ Stuttgart reports a big success of Orff's *Antigonae*, Wieland Wagner's first production of a contemporary work. Leading roles were sung by Martha Mödl and Hermann Uhde; the conductor was Ferdinand Leitner. . . . Düsseldorf witnessed the European first-performance of Ernst Krenek's "Eleven Transparents 1954" (written for the Louisville Orchestra), led by the composer himself, who also did his "Symphony Pallas Athene." The NWDR Cologne broadcast commissioned Dallapiccola to compose three "Canti di Liberazione" (as a counterpart to his "Canti di Prigionia").

HORST KOEGLER

PARIS

■ The appointment of George Hirsch as manager of the lyric theatre was announced. This is a position he held before the advent of M. Maurice Lehmann. It was about time for this change; the present incumbent of the position of general manager, the famous composer Jacques Ibert, who at the same time is director of the Villa Medici, was detained in Rome due to illness, and the productions he had envisaged for this season had to be postponed. Only the Opéra Comique revived some ballets, an art form which has been neglected since 1952 at this house. It offered, in the choreography of Constantin Tcherkas, a charming Suite Romantique with music based on the *Midsummer Night's Dream* score of Mendelssohn, conducted by Richard Blareau. The sensational productions of M. Lehmann—*Les Indes Galantes, Oberon, The Magic Flute*—continue to attract crowded houses.

■ Fortunately, the Opera of Frankfurt gave three guest performances at the Théâtre des Champs Elysées. *Der Rosenkavalier* met with a triumphant reception. One admired the orchestra (also from Frankfurt), which under the direction of Georg Solti is a sensitive and subtle ensemble transparent in sound and animated. The entire *mise en scène* by Joseph Gielen was very much appreciated. There was not one fault in the entire ensemble, which seems to be careful over the minutest detail. The singers were dominated by two great personalities: first, Kurt Boehme, beyond a doubt the finest Baron Ochs since Emanuel List, a superb voice and a prodigious actor; and Maria Reining, who gives her impersonation of the Marschallin all the charm and noblesse in addition to a moving emotional impact, especial-

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ly in the closing trio. Hanny Steffek is a nice Sophie with a fresh voice, and Ingeborg von Stein an agreeable Octavian. All the other parts were also well cast, and the settings were excellent as designed by Josef Fenneker. The second spectacle was *Orphée* in a classic and severe conception. Annie Delorie, who sang the title role, has an expressive mezzo, Erika Schmidt was a fine Eurydice, and H. Steffek a gracious Amor. Georg Solti has solidly introduced himself as a conductor of the very first importance. Only the dances were not convincingly done, especially after the magnificent realization they had at the Aix-en-Provence Festival last year.

■ The symphonic concerts have resumed with full force. The second visit of Charles Munch at the Concerts Colonnes filled again the immense expanse of the Théâtre du Châtelet. He was greeted with long ovations and conducted programs of French music, works like the "Symphonie Fantastique," the Third Symphony by Roussel, "Daphnis and Chloe"—works close to his heart.

■ Among the eminent conductors who paid us a visit, Rafael Kubelik appeared at the helm of the Orchestre National with as much drive as simplicity. His program comprised the Second Symphony of Honegger, so profoundly human, and the Violin Concerto by Bartok, magnificently played by Grumiaux. Schuricht gave a spendid performance of Beethoven's Ninth which had grandeur and impressive proportions and the benefit of an outstanding vocal quartet—Janine Micheau and Libero de Luca (both from the Opera), Nell Tangmann, the American mezzo, and the superb German baritone Rehfuss. Fritz Lehmann at the helm of the Orchestra Lamoureux shared his success with the violinist Wolfgang Schneiderhan and the great Irmgard Seefried, a veritable enchantress in a Mozart program. Finally, we made the welcome acquaintance of William Steinberg, director of the Pittsburgh Symphony, who conducted with sober authority at the Société des Concerts, with the remarkable Rudolf Firkusny as soloist in Beethoven's Fourth Piano Concerto.

■ But, the crown goes to two visitors who filled the Théâtre des Champs Elysées to capacity. First, the Philharmonia Orchestra from London under Karajan; second, two Mozart Festivals with the incomparable Clara Haskil as soloist. The orchestra is superb in its flexibility and homogeneity. Although I have to report that Karajan in Paris has many admirers, I for one do not appreciate his undulating manner of conducting. A fortnight later, the Vienna Philharmonic Orchestra, conducted by Muenchinger, paid us a visit to also play Mozart for us. To make comparison easier for us, both orchestras played the "Jupiter" and "Haffner" Symphonies. The violins give to the Austrian orchestra a brilliant warmth, but the woodwinds are better in the London group. I also prefer Muenchinger with his Chamber Orchestra, where he really is exceptional.

■ We also had interesting premieres. The Orchestre National under René Leibowitz, the great promoter of 12-tone music, gave us the Passacaglia (Op. 1) by von Webern, a work in which tonality is preserved, though its treatment betrays the later development of the composer, and Schoenberg's "Survivor of Warsaw," which we had not heard here before. This is one of the most moving creations of the late master; the great climax at the end, with the prayer Shema Yisraël, produced such effects that the work should have been repeated immediately. At the same concert the Adagio from the Tenth (unfinished) Symphony by Gustav Mahler stirred up great curiosity. It seems full of beauty, but a bit disorganized. P. Boulez in his Domaine Musical series offered a Quintet by the young Belgian composer H. Rousseur, a duodecaphonist under the influence of Alban Berg (to whose memory the work is dedicated), works by von Webern, Debussy, and Bartok played by the remarkable American pianist Paul Jacobs.

And what about French Music, one is tempted to ask? Important first performances were offered by the Concerts Lamoureux under the animated leadership of Pierre Derveaux. After an Overture by Auric, the Concerto for Saxophone and Trumpet by Rivier established at least the equilibrium between the two instruments. The Adagio is one of the finest pages from the pen of this composer. Pierre Capdevielle, one of the directors of the Radio, wrote a gripping work in his "Epaves retrouvées." Sumptuousy orchestrated, the work had a deserved great success, as did also the scintillating Suite for trumpet and orchestra by Florent Schmitt, a triumph of craftsmanship allied with deep spirituality. The Orchestre National, again under Dervaux, also honored this great musician with a Festival dedicated to performances of his principal compositions: "Psaume" and the ballet "Oriane."

I cannot name all the soloists who appeared this month. But I must mention the recital given by the young and already very famous baritone, Fischer-Dieskau, who conquered Paris with his beautiful voice and exquisite artistry in interpretations of Schubert and Beethoven with the pianist Joerg Demus. They are both incomparable artists. . . . We also made the acquaintance of the New Music Quartet of New York in a program of Mozart and Schumann played with great refinement, and the charming American soprano Olivia de Jane, who has the voice of a nightingale and is, in addition, an excellent musician.

■ The American pianist Andor Foldes, who had been absent from our concert stages for five years, made a brilliant reappearance with the Concerts Lamoureux at the Salle Pleyel, interpreting masterfuly the "Emperor" Concerto by Beethoven. He possesses all the qualities of an artist of the very first rank: an exceptional technique, which permits him absolute freedom, a varied sonority, brilliance which is not only sparkling but profound and always moving. His interpretation of the work had grandeur.

The success of Mr. Foldes, who was very well accompanied by the orchestra under Jean Fournet, was most enthusiastic. We hope to hear him again soon. SUZANNE DEMARQUEZ

TORONTO

■ Paul Robeson made his first appearance in over six years at Massey Hall on Feb. 11. Performing before a very partisan audience, he sang spirituals, Gershwin, and other favorites long associated with him. His voice has lost much of its old richness, and his vocal technique seemed stale, if not lazy—this attributable in part, one assumes, to a recent illness and very limited concert activity. But the Robeson smile, the ability to make words mean something through song, are powers that he has not lost. Whether one agrees or not with Robeson's point of view on the world in general, only the biased listener can deny that he is still a great artist.

■ The seventh annual Toronto Opera Festival opened at the Royal Alexandra Theatre the last week of February for a two-week run and further performances in Kitchener, Hamilton, and Ottawa. Interest this year was focussed on two newcomers to the Company, Regina Resnik as Carmen, and Leopold Simoneau, the French-Canadian tenor, as Don Ottavio in *Don Giovanni*. The third opera given was *Madam Butterfly*, with Marcella Reale, the American soprano who was such a wonderful Violetta in the 1955 Festival, in the title role. In seven years this company has grown into a truly first-rate group, and, gratifyingly, the orchestra has also. Conductors Nicholas Goldschmidt and Ernesto Barbini, and stage director Herman Geiger-Torel have worked with their usual energy and devotion to make this Festival a success comparable to the preceding ones, and in part they have accomplished this. Nevertheless, 1956 cannot be considered their best year to date.

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The cleanest performance was undoubtedly registered in *Don Giovanni*, with Simoneau fulfilling great expectations and literally stealing the show in this so-called minor role, Ottavio. Of course, this "minor" business in the *Don* is fallacious to begin with, since all eight characters have an equally large amount to do in their own right. Nevertheless, Simoneau made his two arias classics in beautiful Mozart singing. Donald Garrard as Giovanni sang and acted well, as did Andrew MacMillan, the Leporello. Concerning stagecraft, the beginning and the end of the opera were both weak, often the case in productions of *Don Giovanni*.

Nicholas Goldschmidt conducted, with Barbini taking over for Bizet and Puccini. Regina Resnik certainly has Carmen conquered vocally, although for various reasons her acting was not overly convincing. A magnificent Jose was revealed in Jon Vickers, a role ideally suited to his specific abilities. *Butterfly* was disappointing, with neither Marcella Reale nor James Shields (Pinkerton) in very good voice during the times I heard them. What the Festival lacked besides a more adventurous choice of operas (this is the third time they have done *Butterfly*) was a professional finish to the chorus, generally prompt execution, consistently good lighting and make-up, and a certain indefinable confidence as well as spirit.

■ Stratford has announced its second season of music to be given this summer in conjunction with the Shakespeare Festival. One of the highlights will be Britten's *Rape of Lucretia*, with Jennie Tourel as the Female Chorus, Jon Vickers as the Male Chorus, and Regina Resnik as Lucretia. Glenn Gould (see record reviews of almost any journal of the past two months on his recording of the Goldberg Variations) will give a recital; Claudio Arrau several, as well as appearing with the Festival Orchestra conducted by Heinz Unger, and likewise Inge Borkh in recital and with the orchestra; this time Reginald Stewart conducting. Rudolph Serkin and Martial Singher join forces to give the "Schöne Müllerin," and (surprise!) ten jazz concerts are scheduled, including people like Duke Ellington, Dave Brubeck, etc. The Royal Conservatory will continue its Summer School at Stratford, with Arrau and Borkh each giving two weeks of master casses. Besides its usual Toronto classes, the school brings Roy Henderson (Kathleen Ferrier's teacher, among others) to teach voice, and Gordon Jacob for orchestration and composition.

EZRA SCHABAS

MONTREAL

■ This has not been Montreal's most exciting musical season. There has been no slackening of activity (by actual count the number of concerts has been higher than in 1954-55), but none of it so far is likely to hold an important place in the history of local music making. The one exception which comes to mind is Glenn Gould's piano recital at Plateau Hall near the opening of the season, but at the time he had not yet made his splash in the States, and the hall was only half full.

■ Of the four orchestra performances in the last month, the two conducted by Thomas Schippers are the ones most likely to be remembered. Although there was nothing more meaty on his program than the Shostakovich First Symphony, the orchestra responded well to his clean beat and precise cueing. This concert worked up more excitement than any other in the series.

Monteux returned for a pair of concerts with the orchestra on March 6 and 7, but Zino Francescatti's sudden illness obliged the conductor to insert a hastily prepared reading of the Beethoven Fifth as a substitute for the concerto.

■ Visiting pianists in recent weeks have been Jacob Lateiner, Malcuzynski, Grant Johannesen, and Daniel Wayenberg (with the orchestra), who left impressions ranging from bad to passable, but nothing more. Although this is not a first-hand report, rumor has it that the French pianist, Monique de la Bruchollerie, raised her audience to fever pitch in a recital for the Community Concerts of the suburban Town of Mount Royal. This is her second appearance in this series.

■ The string department has been upheld by the 'cellist Zara Nelsova, and by violinist Yehudi Menuhin, who surprised some of his audience by giving a solid performance of Bach's C Major Unaccompanied Sonata.

■ Among the vocal recitals, the most memorable was given by the French baritone, Gerard Souzay, who has extended and strengthened his voice in a way which helps to close the gap between his artistry and his means.

■ Another impressive French representation was found in the flute-piano duo of Jean Pierre Rampal and Robert Veyron-Lacroix. Veyron-Lacroix is primarily a harpsichordist, of course, but since harpsichords are unavailable in this city, he was obliged to use a piano, which produced far too heavy a sound for the flute writing of Couperin and Telemann. The dearth of harpsichords in Canada, incidentally, may be attributed to the idiotic customs regulations which make the cost of importation almost prohibitive. The high duty is indefensible since the American or European instruments are not competing with a Canadian product—there is no such thing as a Canadian harpsichord.

The Rampal Veyron-Lacroix concert, which took place in the Ritz Carlton hall, was organized by Jean de Rigault, a local manager of growing importance in Montreal. It was he who first brought Marcel Marceau to this side, and who handled the Glenn Gould recital.

■ Among the chamber groups heard in the last month, there was the Mozart Festival Quartet, which closed the Ladies' Morning Musical Club series, and the Paris Wind Ensemble, which played for the Pro Musica Society. The Mozart group (better known as the Albeneri Trio, with Paul Doktor adding his viola) was in good form, and the pianist, Fritz Jahoda, survived the close inspection he was inevitably subjected to as a substitute for the ailing Erich Itor Kahn.

The Paris Winds made a less favorable impression. While the playing was clean, the French vibrato seemed out of place in the Mozart Quintet, and the pianist, Grant Johannesen, had not yet ironed out all his differences with the other performers.

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LONDON

■ The 13-year-old pianist Daniel Barenboim made his London debut with the RPO at the Festival Hall under Josef Krips in Mozart's A Major Concerto (K.488). Infant prodigies should always be regarded with considerable reserve, since their future development invariably depends on their parents' resistance to demands for their exploitation. It is understood that this boy's parents—who are Argentine-Israelis—are determined that he will not be overworked, and if this decision is adhered to there is every likelihood that in a few years he will rise to the height of his profession. His talent is quite extraordinary; he has command of tone color, rhythmic accuracy, technical assurance, and interpretative powers exceptional in one so young. It was pleasant to welcome the return of Josef Krips, who has had a warm place in our regard since he first came here in the fall of 1947 and conducted the Vienna Philharmonic and Opera Company in a memorable season at Covent Garden. He gave authoritative readings of Schubert's delightful Sixth Symphony and Brahams' Fourth: The players responded with enthusiasm.

■ Rosalyn Tureck's reputation here is such that her two Bach piano recitals in the Concert Hall of the Victoria and Albert Museum were sold out immediately. Her virtuosity is amazing. The "Goldberg" Variations, which were originally written for a harpsichord with two keyboards, are possibly the most difficult of all Bach's works for the executant. The long series of variations are perhaps unique, but she overcame their many difficulties both technically and interpretatively with the skill of the consummate artist she unquestionably is. It is understood that she has planned a long stay in this country, and the longer it is, the more we here shall welcome her decision. Such art as hers is rare, even today when fortunately there are so many pianists of top rank.

■ The City of Birmingham Symphony Orchestra gave a concert at the Festival Hall and introduced for the first time in London (the actual premiere was at Birmingham before Christmas) an important new work by Sir Arthur Bliss—"Meditations on a Theme by John Blow"—which was commissioned by this orchestra. It is on the theme of the 23rd Psalm ("The Lord is my Shepherd"). In the composer's program notes he says: "I have used the title 'Meditations' in spite of the energetic, almost violent character of some of the music, because I have been aware of dwelling in thought on the varied imagery used in this psalm, and of allowing myself to compose freely in different fragments of Blow's melody." There are eight sections, beginning with a Pastoral introduction (which returns in the coda at the end), five Meditations, an Interlude, and Finale. Bliss's works are invariably distinguished for their discriminating sense of style and nobility of expression. This, his most recent, was warmly received and will no doubt be included in the repertoire of the London orchestras—when there will be a further opportunity to refer to it. Rudolf Schwarz, the permanent conductor of this orchestra, which he has trained to a high standard, gave a most eloquent reading.

■ Ernest Bloch's new Symphony had its premiere performance by the Royal Philharmonic Society under Efrem Kurtz. Bloch's music, noted for its strongly personal characterization, is not played as frequently in England as its merits deserve, and it was indeed a suitable gesture on the part of the venerable Philharmonic Society of London, in this its 144th Annual Season, to include it in the list of premieres. The Symphony (which is markedly different from the early "Israel"), although short, contains four movements: a Tranquillo opening to the first, a striking Scherzo, a deeply felt Andante, and a Finale, which is on somewhat more conventional lines than the preceding sections. Kurtz, who conducted throughout with arresting authority, also obtained impressive interpretations of Berlioz's "Corsair" Overture and Roussel's Second "Bacchus and Ariadne" Suite.

■ The Sadler's Wells Ballet presented a very attractive program at Covent Garden on the occasion of the premiere of the new ballet "La Péri"—the other items being "The Shadow" and the sparkling third act of "Coppelia." "La Péri," described as a *Poème Danse*, is set to Paul Dukas' music, with choreography by Ashton, scenery by Ivon Hitchens, and costumes by Andre Levasseur. These costumes, of ravishing beauty, created a remarkable impression. The role of La Péri was danced and mimed by Margot Fonteyn in a vivid interpretation that, if possible, revealed her amazing virtuosity in an even clearer light. She was partnered by Michael Somes as Iskender, an embodiment notable for its poetry and nobility. These are the only two characters; there is no corps de ballet. "The shadow" is one of the Company's most attractive ballets and has now been given 36 times here. The music is Dohnanyi's graceful and elegant Suite in F-sharp Minor. The cast included Beriosova, Lindsay, Chatfield and Ashbridge. In the "Coppelia" excerpt, Swanhilda was danced by Anya Linden, a young artist of real promise and culture.

On Feb. 20, 1946, Covent Garden reopened its doors after suffering the degradation of being converted throughout the war to a dance hall. The opening on that evening was "The Sleeping Beauty" and it was especially appropriate that the 10th anniversary should be celebrated by a revival of this enchanting ballet, with Margot Fonteyn again as Princess Aurora, Beryl Grey as the Lilac Fairy, and the admirable Michael Somes as the Prince. A few evenings later another new ballet, "Noctambules," was premiered, with choreography by Kenneth Macmillan, decor by Nicholas Georgiadis, and music by the extreme modernist Humphrey Searle. The macabre plot concerns a mad hypnotist (Leslie Edwards), his assistant (Maryon Lane), and a "Faded Beauty" (Nadia Nerina).

■ The London Symphony Orchestra chose an adventurous program for its February concert, which commenced with the Overture to Prokofiev's Opera *War and Peace*, based on Tolstoi's novel of that title. It is very brief, lasting only a few minutes, and the music lacks cogency. Julius Katchen was the soloist in Britten's boldly conceived "Diversions for the Left Hand" for Piano and Orchestra, and the second half was taken up with Mahler's overlong and unequal Seventh Symphony (in five movements). The conductor of this ambitious concert was Walter Goehr.

■ When Set Svanholm made his London debut several years ago, it was at a Wagner concert at the Albert Hall under Beecham. This was shortly followed by his *Siegfried* at Covent Garden in 1948. In succeeding seasons he has sung leading Wagnerian roles there and is an established favorite. He has now given his first Lieder recital here, singing Schubert's "Die Schöne Müllerin" at Wigmore Hall. This small hall, ideal for a recital, is exceptionally resonant, which possibly emphasized the slight hardness in the quality of his upper register when under pressure; in the softer passages, his intonation was occasionally suspect. These reservations apart, he sang with eloquent expression, portraying the varying moods of the protagonist with poetic artistry. His

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phrasing and articulation were exemplary. Gerald Moore was the superb accompanist and lent distinction to this very enjoyable recital.

■ A double bill comprising two Vaughan-Williams operas was given by the Sadler's Wells Opera Company. *Riders to the Sea*, to Synge's libretto, is a gruesome and depressing subject. As the old woman, Maurya-Olwen Price gave a moving and commanding characterization. *Hugh the Drover* is one of the most attractive British ballad operas ever written or likely to be written. It is redolent of the English countryside and reveals this great veteran composer in his happiest mood. Each time I hear it I am more delighted with its charm and beauty. The production by Powell Lloyd and the splendid work of the chorus were the outstanding features. The new Australian tenor Ronald Dowd had a bad cold, but in spite of this showed considerable promise. The one real defect in an otherwise delightful performance was the orchestral playing, which lacked finesse and for the most part was much too loud. This orchestra can play far better than this.

■ A brilliant young Russian cellist made his London debut at the Festival Hall in the Dvorak Concerto, with the Royal Philharmonic Orchestra. He has exceptional gifts both technically and interpretatively, and his success was phenomenal. His name is Mstislav Rostropovitch and he is an impeccable artist.

■ His compatriot, the famous violinist David Oistrakh, has returned here after his American tour and consolidated his previous successes in a series of performances. He has played three orchestral concerts, a recital, and a broadcast, and his fame is now securely established. The demand for seats has been enormous. ARTHUR NOTCUTT

Famed Soviet Dance Troupe To Visit U. S.

For the first time a major Soviet dance company will tour the United States. According to word received from Moscow, impresario S. Hurok has signed contracts for the first American appearance of the world-famous Moiseyev Dance Company. They will tour the United States for ten weeks beginning next September.

The group of 90 dancers is one of the largest ever to visit this country from Europe. The troupe scored sensational successes last season in London and Paris on its first tour of Western capitals. Founded in 1937 by Igor Moiseyev, then ballet master of the famous Bolshoi Theatre, the Company has won world renown for its diversified repertory based on the more than 3,000 regional dances from all parts of the Soviet Union. The dance group includes Russians, Ukrainians, Byelorussians, Georgians, Usbeks, and Tajiks.

Mr. Hurok spent nearly two weeks in negotiation with the Soviet Ministry of Culture to make arrangements for the visit of this outstanding ensemble. It will probably perform in Boston, Philadelphia, Chicago, San Francisco, and Los Angeles as well as New York.

Music of the Americas Conference

An exchange of views on the development of the music of the Americas will be made at a conference of Latin American musicologists, composers, educators, and others specializing in the field of music, at the Pan American Union in Washington, D. C., April 2 to 12.

The visitors, now touring centers of musical education in this country as guests of the Government, include Enzo Valenti-Ferro of Argentina, editor of the review *Buenos Aires Musical;* Jesús Durón of Mexico, director of the Department of Music of the National Institute of Fine Arts; Aurelio de la Vega of Cuba, Music Advisor of the National Cultural Institute and President of the Cuban Section of the International Society for Contemporary Music; Santiago Velasco-Llanos of Colombia, professor at the National Conservatory of Music and delegate in Colombia of the International Music Council; Luis A. Delgadillo of Nicaragua, director of the National School of Music in Managua; Roque Cordero of Panama, executive director of the National Institute of Music; Manuel Herrarte, Guatemalan pianist; and Juan Bautista Plaza of Venezuela, director of the Elementary

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Music School of Caracas and delegate in Venezuela of the International Music Council.

The promotion of Inter-American music festivals at periodic intervals and the creation of a permanent inter-American musical organization which would centralize inter-American musical activities and cooperate with the International Music Council will be studied.

Another proposal to be discussed will be the microfilming of works by composers of the Americas for distribution to national archives, the Pan American Union, and other interested institutions.

INTERNATIONAL NOTES . . . . .

The State Department has canceled plans to send the **Symphony of the Air** on a foreign cultural tour because of alleged Communist activities among some of its members. Officials of the Orchestra, who were angered by the charge, called it unfounded and hope that the State Department's decision is not final. . . . **George Barati,** conductor for the past six years of the Honolulu Symphony Orchestra, has been re-engaged for another two years. . . . Highlights of violinist **Louis Kaufman's** eighth European tour are: Walter Piston's Violin Concerto with the London Symphony Orchestra under Bernard Herrmann for the BBC Third Program, April 10 and 12; the Goetz Violin Concerto with the BBC Northern Orchestra, April 14 (with **Frederick Stone,** pianist) a survey of the German Sonata from Bach to Hindemith at Wigmore Hall, London, April 21 and 28; Danish premiere of Henri Sauguet's "Concerto d'Orphée" in Copenhagen under Erik Tuxen, May 6; world premiere of the newly revised Robert Russell Bennett Concerto at the Royal Festival Hall with the London Symphony Orchestra under Bernard Herrmann, May 19. . . . **Paul Badura-Skoda,** young Viennese pianist, left in late March for a concert tour of Australia and New Zealand. He is booked for 33 concerts and recitals in Australia, 9 in New Zealand. He will also appear as conductor in both countries. . . . One of the Met's leading dramatic sopranos, **Astrid Varnay,** will not appear in the U.S. next season, due to a heavy schedule of European commitments in Germany, Spain, and Italy. She will appear, for the sixth consecutive summer, at Bayreuth for the annual Wagnerian Festival. Her first performance there, as Senta in "The Flying Dutchman" on July 23, will mark her 50th appearance at Wagner's Festspielhaus, where she is the only American artist ever to sing the great Wagner roles in the composer's own theatre. In January, 1957, she will sing at the Teatro Liceo in Barcelona in its gala winter Wagnerian season, and later in the year will debut at Italy's celebrated La Scala. . . . The **York Concert Society** of Toronto announces its fourth series of spring concerts under the baton of **Heinz Unger,** April 17-24 and May 8-15.

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

DALIES FRANTZ *will conduct a master class, June 6-9, in El Paso, jointly sponsored by the Texas Music Teachers Assn. and the Guild in conjunction with the TMTA Convention. Mr. Frantz will also appear at the annual banquet with the University of Texas String Quartet.*

DOROTHY BULLOCK, *recently heard in a concert of the American Music Series sponsored by Local 802 (New York), has been studying with Edwin Hughes for the past six years, has won the Guild Artist Diploma, and has entered her own pupils in Guild tournaments in New York. A native of Bristol, Va., Miss Bullock has a B.S. from Winthrop College, and an M.A. from Columbia.*

Merle Sargent, Guild member of Miami, is President of the new Southern Division of the Music Teachers National Association.

Leo Podolsky was featured artist at the Mozart concert given by the Midland, Michigan, Teachers Association, Jan. 20. Dr. Podolsky then flew to Amarillo, Texas, Gallop, N .M., Los Angeles, and took part in the MTNA Regional Convention in Phoenix.

The American Piano Trio — Stephen Kovacs, Naomi Weiss, and Esther Fernandez (all Guild members)—have completed a long tour that took them as far as Panama.

The Annual Composers Forum of the University of Alabama, April 20-22, will be the occasion of the first performance of "Fantasy" for 'cello and orchestra by Johan Franco. Margaret Christy, of the faculty, will be the soloist. Mr. Franco played a half hour of his compositions on WVEC, Hampton TV, with Bristow Hardin acting as MC.

Silvio Scionti divides his time among the Texas cities of Denton, Dallas, Ft. Worth, Houston, Corpus Christi, and seasonal visits to St. Paul and Dayton, Ohio. He will sail for Italy in July.

Eric Steiner, vice-president of the Piano Teachers Congress of New York, will be the moderator for a panel discussion of "A Well Rounded Piano Study Program for the Average Child" at the May meeting. Panel members, all from New Jersey, are: Siebolt Frieswyk, Tsuya Matsuki, Mark Nevin, Milton Peckarsky, and Adele Williams. Henry Levine was chairman at the March meeting when Edwine Behre, Edwin Hughes, Dorothy Bullock (all Guild members) headed the program. Later Dr. Behre was interviewed on WLIB about the Leschetizky Association, of which she is president.

C. Purves-Smith has given lectures during the past month in Santa Ana, Westwood, San Diego, Burbank, Los Angeles, and Encino.

Richard Gregor played with the Spokane Philharmonic on March 5.

Jules Wolffers, Guild judge and chairman of Applied Music of Boston University, has accepted the national chairmanship of the Committee on Piano Instruction for the Music Educators National Conference.

Walter Charmbury, now retiring from the faculty of Rollins College, Winter Park, Florida, has a record of 20 Diploma winners in Guild Auditions in 3 years. The past six winners of Florida Federation of Music Clubs auditions were Charmbury students. His pupil, Sallie Rubenstein (of Yonkers, N. Y.), cash-prize winner in Guild Recording events, is playing 14 sponsored programs on WDBO in Orlando. She played in the Winter Park Woman's Club series this year, and was elected to Phi Beta honorary fraternity.

Joseph Plon, of Philadelphia, winner of the Leschetizky Award, will give his Town Hall debut April 8. For 12 years he has been a pupil of Genia Robinor.

Joseph Freer of Spokane, Collegiate cash-prize winner in the Guild, appeared at Carnegie Recital Hall, New York, Mar. 24.

Pupils of Dorothy and Sidney Morrow were presented in their annual ensemble recital at Carl Fischer Concert Hall, Mar. 16. Mr. and Mrs. Morrow play professionally as a two-piano team.

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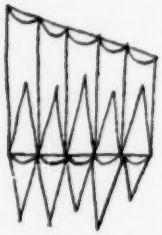

GENERAL REVIEWS

■ JOHANN SEBASTIAN BACH: Suite in F Major as transcribed by Carl Post from a manuscript discovered in 1929 and now in the Memorial Library of Music, Stanford University, California. The original manuscript bears the date mark circa 1705-06 and is considered one of the earliest existing manuscripts of the great master. The Suite, consisting of four short dances—Allemand, Courante, Sarabande and Gigue—is not difficult and would be a distinct novelty for recital use as well as interesting material for the moderately advanced student. *Carlvi Music Co.*, Los Angeles, California. Price $1.

■ BENJAMIN LEES: Evocation for Solo Flute. This very effective and atmospheric solo is a welcome addition to the limited number of pieces for flute solo. It contains some very interesting intervals and covers a wide range of the instrument. *Carlvi Music Co.* Price $.75.

■ The *Southern Music Publishing Company, Inc.* (1619 Broadway, New York 19, N. Y.) continues to issue an impressive list of contemporary works including many important items by American composers. The following list is representative of some of their recent publications:

BERNARD ROGERS: "Leaves from the Tale of Pinocchio" for Narrator and Chamber Orchestra. In keeping with this famous tale, Mr. Rogers has created a highly individual work, mature in technique and skillfully orchestrated. Although the composer uses only a moderate-size orchestra, the score calls for 13 percussion instruments. The work should prove especially successful for Young People's Concerts and could well replace some of the more familiar works of this genre. Price: $4 for the full score; orchestration for rent.

H. VILLA-LOBOS: Sinfonietta No. 1 for Small Orchestra. This 20-minute work is dedicated to the memory of Mozart and throughout its three movements the composer attempts to capture the spirit of the Austrian master while at the same time keeping within the framework of his own individual style. It is an honest, straightforward work by an outstanding contemporary composer. Price: $3.25 for the full score; orchestration for rent.

DAVIS SHUMAN has arranged a series of six works by Andrea, Domenico, and Giovanni Gabrieli for various instrumental ensembles—mostly for brass. Here is a wealth of first-rate material to fill the need for such ensembles in the various schools and colleges throughout the country. The six arrangements published so far include:

1) Ricercare for Trombone (or Violoncello) alone. Price $.60. 2) Ricercare del 12 Tono for 3 Trumpets, Clarinet, 2 Trombones and Tuba. Price $1 for score and parts. 3) Canzoni a 6 for Clarinet, 2 Cornets (or Trumpets), 2 Trombones, and Tuba. Price $1 for score and parts. 4) De Profundis Clamavi for 2 Trumpets, Solo Trombone, 2 Trombones, and Tuba. Price $1 for score and parts. 5) Agnus Dei for Trumpet (solo), Trombone (Solo), 2 Trumpets, 2 Trombones, and Tuba. Price $.90 for score and parts. 6) Canzon Septimi Toni No. 1 for 2 Choirs:

No. 1 for 3 Trumpets (or Cornets), and Trombone (or Baritone).

No. 2 for Clarinet, 2 Trombones, and Tuba.

Price $1.50 for score and parts.

(Period Records has recorded these works on a 12-inch LP Record, No. 526).

JOSEPH WAGNER: Pastorale and Toccata for Piano. The contrasting moods of these two pieces make an ideal combination for recital—the Pastorale with its quiet flowing motion, followed by the Toccata with its brisk and strong rhythmical patterns. Pianists will have fun playing this latter piece, with its many tricky accents and effective keyboard writing. Price $.85.

■ OPUS RECORDS has released a series of recordings for the purpose of acquainting the young musician with original piano works which in most cases were written with the

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■ NED ROREM: Two Songs—"Lullaby of the Woman of the Mountain" (Medium & High), "Rain In Spring" (Medium).

This gifted young American has a genuine gift for lyrical melody, a refined style, and a sincere expression of what he has to say with the simplest means—all of which adds up to two of the most outstanding songs by a contemporary composer. Singers, please pay attention! *Boosey & Hawkes.* Each song $.75.

SACRED CHORAL

"THOU VISITETH THE EARTH," Alec Rowley. *Boosey & Hawkes, Inc.*, N. Y. City. $.16

Set to text from the Psalms, this is a simple but substantial 2-part (SA) anthem for treble voices, with organ or piano accomp. Vocal range and tessitura are exceedingly easy, and the anthem is particularly suitable for use by small choir of women's voices. This is a fine Harvest anthem, but also equally acceptable for use in general service. 4 pages.

"MY TIMES ARE IN THY HAND," Joseph Roff. *Boosey & Hawkes, Inc.*, N. Y. City. $.18

A rather unusual anthem, realistic in its musical and textual approach to the subject, for 4-part (SATB) mixed voices. The words are of a sincere, homely, appealing nature from the pen of Wm. Freeman Lloyd (1791-1853). No incidental solos. Easy tessitura throughout. Suitable for use by average choir in general or special evangelistic services. 5 pages.

"THUS SPOKE JESUS," Michael Head. *Boosey & Hawkes, Inc.*, N. Y. City. $.75

An unusual and interesting vocal solo setting to text from John 17, for medium high voice. Organ or piano accomp. Opening with a quasi-recit. passage, the musical line throughout provides a suitable enhancement to the deep significance of the Scriptural word, when sympathetically interpreted by the singer. Normal range and tessitura. Suitable for general or Lenten use. 4 pages.

"CHILDREN WHO HAVE SAID THEIR PRAYERS," Carl F. Mueller. *Carl Fischer, Inc.*, N. Y. City. $.20.

This is a quiet, unpretentious 2-part (SA) anthem for Junior or Women's choir. Appropriate text is provided by Roland Schroeder. Piano or organ accomp. Music and words have simplicity of thought and mood consistent with title. Easy range and tessitura. 4 pages. Perf. time: 2 min.

"HALLELUJAH, AMEN," George Frederic Handel. *Carl Fischer, Inc.*, New York City. $.15

This stirring chorus from "Judas Maccabaeus" has been arr. by E. S. Breck, to be sung by 4-part (SATB) mixed voices, with organ or piano accomp. Vocal range and tessitura are normal. Suitable for use by choral groups with full sections, in either general or festival service. 7 pages. Perf. time: 3 min., 21 sec.

"O GOD OF PEACE," Samuel Walter. *C. C. Birchard & Co.*, Boston, Mass. $.16

A quietly moving, unaccompanied motet for 4-part (SATB) mixed voices, with text taken from the Book of Common Prayer. The music is melodious, not difficult, chordal throughout, and reverent. Vocal tessitura for all parts is normal and easy of execution. Rehearsal accomp. Suitable for general or communion service. 4 pages. Perf. time 1 min. 40 sec.

"TWELVE ANTHEMS," comp. and arr., by David H. Williams. *C. C. Birchard & Co.*, Boston, Mass. $1

An interesting collection of 3-part (SAB) anthems for use by small church choirs, including material for the various church seasons. Organ or piano accomp. Range and tessitura normal. 47 pages.

"COMMUNION SERVICE," Richard Warner. *The H. W. Gray Co., Inc.*, (Agents for Novello & Co., London). $.25

A refined and appropriate setting of music (canonic) in the key of D for 4-part (SATB) mixed voices. Organ accomp. Includes the following: Kyrie, Responses to the Commandments, Gloria Tibi, Laus Tibi, Sursum Corda, Sanctus, Benedictus Qui Venit, Agnus Dei, Gloria In Excelsis. Vocal tessitura normal throughout. An important contribution to the formal church service. 12 pages.

"GOD IS OUR VERY HOPE AND STRENGTH," Frederick C. Schreiber. *The H. W. Gray Co., Inc.*, (Agents for Novello & Co., London). $.22

A powerful and expressive anthem for 4-part (SATB) mixed voices, with strong organ accomp. The text is a paraphrase on Psalm 46 and Martin Luther. Begins in the style of the fugue, resolving into solid four-part singing. Vocal tessitura throughout is normal. Suitable for general or festival service. 10 pages.

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"O CALL ON THE LORD," John Leo Lewis. *Theodore Presser Co.*, Bryn Mawr, Pa. $.20

A straightforward anthem for 4-part (SATB) chorus, with organ or piano accomp. Text by Marion James. Parts of anthem to be sung a cappella. Music is substantial in construction and well harmonized. Suitable for general service, by average church choir. Strong climactic conclusion. General tessitura normal; to be completely effective, requires a good high bass section. 4 pages.

"BOW DOWN THY EAR," James Snyder. *Theodore Presser Co.*, Bryn Mawr, Pa. $.20

An ambitious anthem for 4-part (SATB) (divisi) chorus, with effective text by the composer. To be sung a cappella. Rehearsal accomp. Divided parts occur frequently. Best suited to use by large, well-routined choir, with high soprano section. Powerful climactic conclusion. General range and tessitura normal. 7 pages.

"SACRED SONGS FOR SOPRANO, ALTO, AND BARITONE," Selected and arr. by Margaret Jones Hoffman. *Theodore Presser Co.*, Bryn Mawr, Pa. $1.25

A carefully selected collection of fourteen 3-part, generally known anthems by excellent composers for average church choir seasonal use. Organ or piano accomp. Among the composers included are Bach, Palestrina, Mendelssohn, and Wm. Byrd. There are also five Responses contained in the collection. Tessitura normal. 45 pages.

"O BE JOYFUL IN THE LORD," Richard Warner. *Clayton F. Summy Co.*, Chicago, Ill. $.25

This Jubilate Deo on D makes for a splendid anthem for strong 4-part (SATB) mixed choir, with virile organ accomp. Music is substantial, well harmonized, and provides normal tessitura for all singing parts. Text drawn from Psalm 100. Interpretative markings are frequent and comprehensive. For general or special service use. 6 pages. Perf. time: approximately 3 min.

SECULAR CHORAL

"GOLDEN SLUMBERS," Arr. by Philip Gordon. *Elkan-Vogel Co., Inc.*, Philadelphia, Pa. $.20

A charming 2-part (SA) short choral number, arranged from an old 17th-century air. Piano accomp. The text is anonymous. Music calls for smooth, flowing, quiet singing, and subtly reflects something of the pastoral. Vocal tessitura easy. Especially suitable for small groups. 2 pages.

"IT'S A MOST UNUSUAL DAY," by Jimmy McHugh. *Robbins Music Corp.*, New York City. $.30

An unusual semi-humorous composition for 4-part (SATB) mixed chorus, with alternating parts carrying the melody. It is sung in waltz time, a cappella, and there is a bright and brusque musical feeling coupled with a fascinating text by Harold Adamson. Easy vocal range and tessitura. 12 pages.

"THE UNFADING BEAUTY," Robert L. Sanders. *Galaxy Music Corp.*, New York City. $.15

This is a light romantic, allegretto work for 4-part (T-I, II; B-I, II) male chorus, set to unique early text by Thomas Carew (1595-1639). Sung a cappella, with rehearsal accomp. Music is tuneful and carefully harmonized; tessitura normal. 4 pages. Perf. time: 1¼ min.

"ENCHANTED STRINGS," James O. Turner. *Boosey & Hawkes, Inc.*, New York City. $.75

An enchanting title for what might well be descriptive of enchanted song. The intriguing words are by Joy Welsh. Range and tessitura are suitable for high lyric voice; the key is G. The song gives off something of a classic atmosphere, and requires an accomplished and sympathetic singer with vocal flexibility and musical imagination. 4 pages.

"HOW SWEET I ROAM'D," Christopher Thomas. *The H. W. Gray Co., Inc.*, (Agents for Novello & Co., London). $.18

Here is a delightful choral composition for 3-part (S-I, S-II; A) chorus of women's voices, set to a light and playful textual setting on the theme of imprisoned love written by William Blake. To be sung a cappella; rehearsal accomp. Normal range and tessitura for all parts. 6 pages.

"MY TRUE LOVE HATH MY HEART," Marcel G. Frank. *Galaxy Music Corp.*, New York City. $.60

An impressive song for medium-high voice, set to the familiar words of Sir Philip Sidney. Of simple construction and a quiet, melodic singing line. 4 pages.

"LIGHT AND SHADE," Ralph E. Williams. *Mills Music, Inc.*, New York City. $.20

A smoothly singing, quietly moving four-part (SATB) chorus for mixed voices which brings into appropriate relief the words of Walt Whitman in his "Leaves of Grass." There are only one or two spots calling for forte singing. Optional piano accomp. The music calls for contralto section consisting of low range, with an occasional call for the use of the lower registers of the sopranos. 4 pages.

"THE LORELEY" (Die Loreiei), Franz Liszt. Ed. by Lydia Cortese. *Whitney Blake Music Publishers*, New York City. $1.30

"Die Lorelei" (German poem, Heinrich Heine) has been given a careful and unusually intelligent editing by Miss Cortese, and provided with a fine English poem, as a part of the Cortese Concert Editions of Songs and Arias. German text also included. Piano accomp. Song also includes complete musical score for oboe accomp. Suitable for use by high soprano voice. (Star Records.) 9 pages, excl. of oboe music.

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